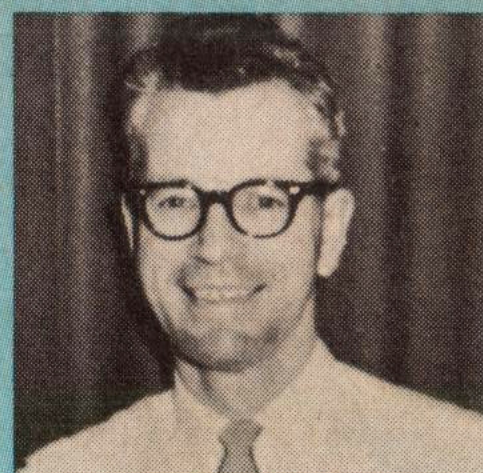
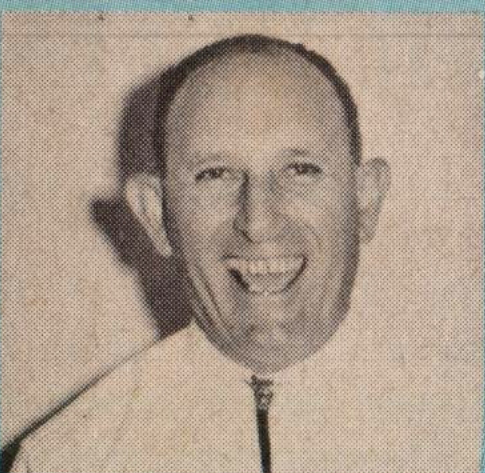
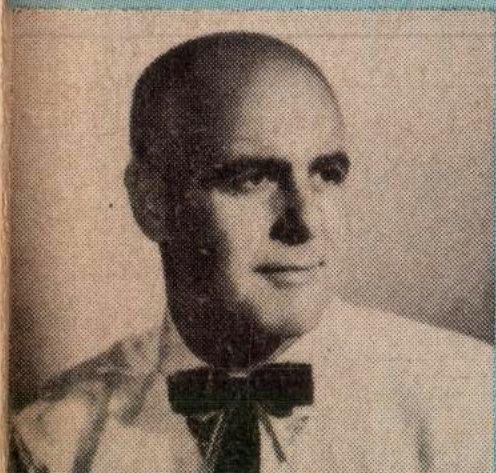
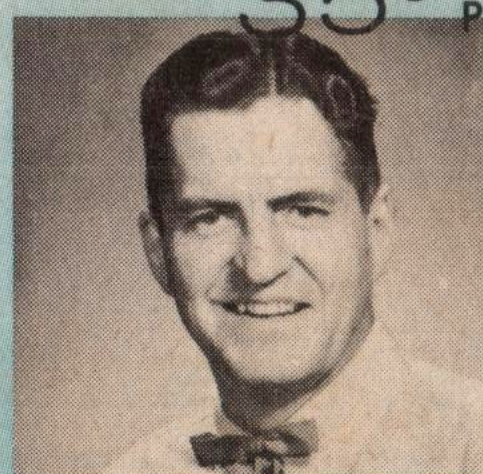


Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

OCTOBER 1964

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("From The Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Hymns and Square Dancing

Dear Editor:

May we comment on the use of hymns and spirituals for square and round dances? (Page 38, Aug. SIO.) To us intent (disrespectful or not) has nothing to do with it. (Besides, a certain road is said to be paved with GOOD intentions.) The problem is that the piece of music is forever ruined for us for any occasion more solemn than a square dance.

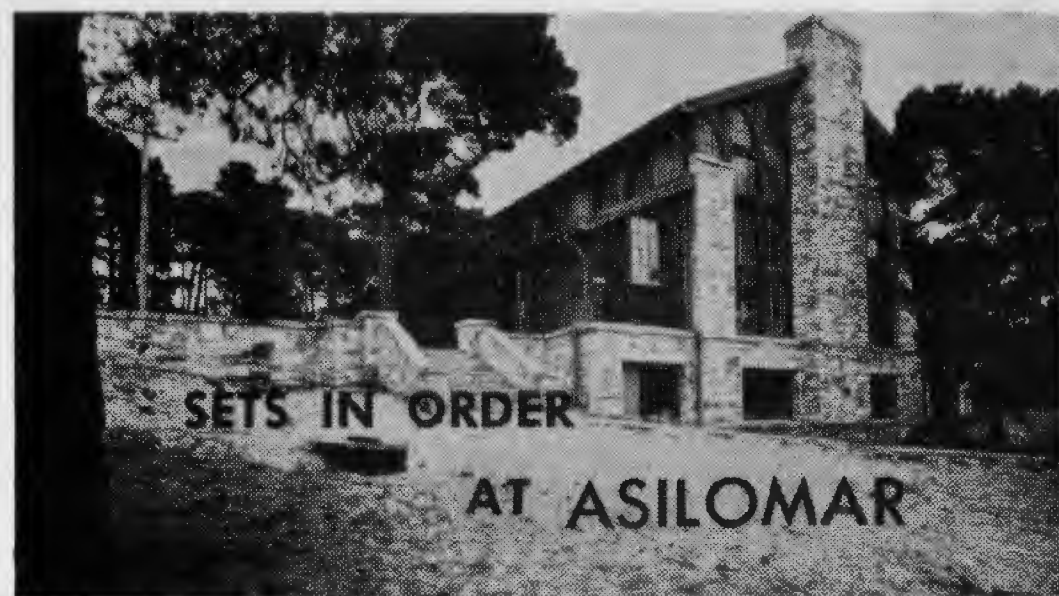
If you will excuse us for turning the editor's comments back at him, the military also sponsors square dances as part of the recreation program (and we've yet to meet a disloyal or subversive square dancer), but we would become extremely indignant if the Star Spangled Banner (or even America) were used as a square or round dance, no matter what the intent. And this is precisely our reaction when a hymn associated with a deep religious occasion is so used.

Now many do not have such an association for us, but they do for someone, and we wouldn't use God Save the King either because we're not British. So as you can see, we are completely with Mrs. Curtis in boycotting the purchase of all such records, and where possible, the dancing of such dances.

Coy and Wini Cowan
Tampa, Florida

Dear Editor:

With no disrespect intended, I can't help feeling that Lena Curtis's objection to the use of hymns and spirituals for singing calls is part of a National trend to disassociate church life from all but the short Sunday service. I've always been taught and firmly believe that if one has the faith of religion he should live it and allow it to show forth. One should definitely speak out in defense of religious disrespect but I cannot truly see any violation with the use of hymns or spirituals, save Ave Maria or The
(Please turn to page 42)



Weekend: February 5 - 7, 1965

With Marshall Flippo, Bob Page

The Frank Hamiltons, The Bob Osgoods

Week Session: February 8 - 13, 1965

Featuring Frank Lane, Marshall Flippo

The Frank Hamiltons, the Bob Osgoods

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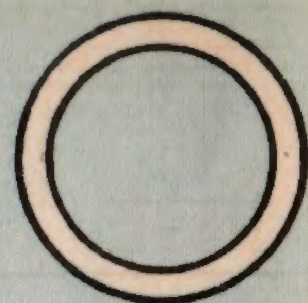
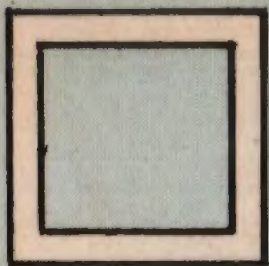
Perhaps you're looking for a gift to give yourself. Here's the ideal solution. Here's the grandest adventure with square dancing conditions. You'll enjoy beautiful surroundings, terrific food, round and square dance instruction and play sessions second to none, plus scads of square dance extras you'll never forget!

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SQUARES

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Called by Lee Helsel

**SIO 147 HARD HEARTED
HANNAH**

Called by Jack Jackson

SIO 146 ROSALIE

Called by Frank Lane

SIO 145 EVENING TRAIN

Called by Bob Page

ROUNDS

SIO 3148 WE'RE LIVING

by Roy Close and
Bernice Jones
Lemon Grove, California, and

FORGOTTEN WALTZ

by Tom and Helen Wood
Boise, Idaho

**SIO 3147 YESTERDAY'S
MEMORIES and
BABY GUITAR**

**SIO 3146 CHANGE IN ME and
TIN WHISTLE SERENADE**

POPULAR RELEASES

BALANCE

BAL 110 TIPPERARY

Called by Ed Gilmore

BAL 114 DRUMMER'S BALANCE

(Solomon Levi)
Called by Ed Gilmore

J BAR L

JBL 5001 ROCKIN' THE POLKA

Called by Joe Lewis

JBL 5003 JELLY BEAN

Called by Joe Lewis

SETS IN ORDER

SIO 102 GRAND SQUARE

Called by Bob Osgood

SIO 113 SUGAR BLUES

Called by Johnny LeClair

SIO 128 YOU'RE THE REASON

Called by Johnny LeClair

SIO 131 MORKORDS

Called by Lee Helsel

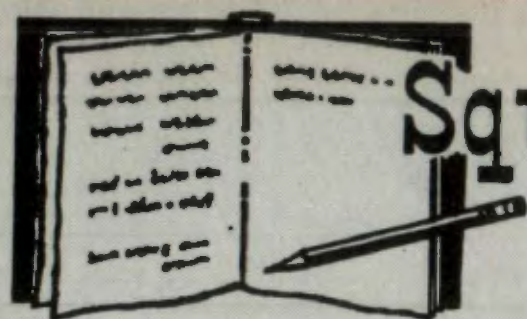
SIO 140 GET ME TO THE DANCE

Called by Frank Lane

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A-TISKET, A-TASKET (R/D)**

**SIO 3145 LOVE SONGS and
GOODY GOODY (R/D)**

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Square Dance Date Book

- Oct. 1-4—4th Annual Oktoberfest
La Crosse, Wisc.
- Oct. 2-3—Vermont Fall Foliage S/D Festival
Natl. Life Ins. Hdqtrs., Montpelier, Vt.
- Oct. 3—5th Australian Natl. S/D Convention
Melbourne, Australia
- Oct. 4—3rd Fall Fest. S.W. Ohio Callers Assn.
Heismann's Hayloft, Springdale, Ohio
- Oct. 8-10—4th Ann. Omaha Callers Mid-States
Conven., Civic Audit., Omaha, Nebr.
- Oct. 9-10—5th Holyoke S/D Club Festival
War Mem. Bldg., Holyoke, Mass.
- Oct. 9-10—12th Ann. Hoedowner's Fest.
Jr. High Gym, Riverton, Wyoming
- Oct. 10—3rd Ann. Hix and Chix Harvest Fest.
Mun. Aud., Riverside, Calif.
- Oct. 11—A-Square-D Fall Festival
Civic Audit., Pasadena, Calif.
- Oct. 16-17—2nd Ann. Amarillo Council S/ &
R/D Fest., Natl. Guard Arm., Amarillo, Tex.
- Oct. 16-17—5th Ann. Missouri State S/D Fest.
Sedalia, Mo.
- Oct. 17—Wiregrass S/D Assn. Ann. Peanut
Fest. S/D, City Rec. Center, Dothan, Ala.
- Oct. 23-24—Nifty 9th Richmond S/ and R/D
Fest., John Marshall Hotel, Richmond, Va.
- Oct. 23-25—8th Hoosier Square Dance Festival
Evansville, Ind.
- Oct. 24—5th Ann. Montgomery Assn. Dixie
Jamb., Garrett Coliseum, Montgomery, Ala.
- Oct. 24—So. Cent. Dist. S/D Fest.
Natl. Gd. Armory, Lawton, Okla.
- Oct. 25—E. Cent. Ia. Fed. Guest Caller Dance
AFL-CIO Labor Hall, Cedar Rapids, Ia.
- Oct. 30-31—Ark. S/D Fed. Fall Festival
Armory, Little Rock, Ark.
- Oct. 31—7th Ann. Nite Owl Dance
Armory, Medford, Ore.
- Nov. 1—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Nov. 6-7—4th Ann. Mich. State S/D Conven-
tion, Civic Center, Lansing, Mich.
- Nov. 7—Panhandle S/D Assn. Jamboree
Community Bldg., Dumas, Texas
- Nov. 7—18th Ann. Okla. State Fed. S/D Fest.
Munic. Audit., Oklahoma City, Okla.
- Nov. 13-14—Mid-South S/ & R/D Festival
Chisca-Plaza Motor Hotel, Memphis, Tenn.

(Please turn to page 68)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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SINGING CALLS

FIVE FEET TWO — Mustang 110

Key: F

Tempo: 128

Range: High HC

Caller: Nathan Hale

Low LD

Music: Standard 2/4 — Trumpet, Piano, Guitar, Drums, Clarinet, Bass, Saxophone

Synopsis: (Break) Circle — corner swing — circle — do paso — gents star right — same girl alle-mande — promenade — swing. (Figure) Heads up and back — star thru — pass thru — star right — Heads star left — same two right and left thru — dive thru — pass thru — corner swing — promenade — swing.

Comment: Music has a good "jazz" swing. Dance patterns are interesting, well metered and have good timing.

Rating: ☆☆☆+

ROSETTA — Kalox 1036*

Key: C

Tempo: 128

Range: High HD

Caller: Billy Lewis

Low LC

Music: Standard 2/4 — Piano, Trumpet, Violin, Banjo, Guitar, Drums, Vibes, Bass

Synopsis: Complete call printed in workshop

Comment: Excellent music with real swing. Dance patterns are fast moving and well timed. Callers may have to adjust meter to suit their style.

Rating: ☆☆☆+

SHE'S YOUR GIRL — Windsor 4832 *

Key: G

Tempo: 132

Range: High HD

Caller: Al Brundage

Low LC

Music: Standard 2/4 — Trumpet, Banjo, Piano,

(Reviews continued on page 56)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



Is it the Caller's fault when beginners drop out?


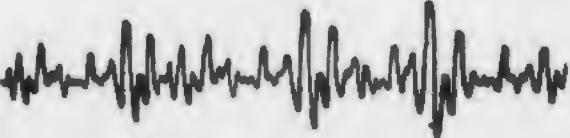
Could be a lot of beginners get discouraged simply because they just can't understand the hash. The Caller's fault? Heck no. More likely it's the fault of a pooped-out PA Sound System.

Rheem Califone's Promenade II portable record player sound system solves the problem. There's a mixer and separate tone control for the microphone so your hash crackles out the way you want it—crisp and clear; the phonograph bass is boosted so the dance beat booms; two dual cone extended range speakers deliver brilliant high fidelity sound, indoors or out; and to help you give beginners more effective drill in basics, our exclusive Cue-master attachment lets you pre-set repeat cues on your practice records.

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Earl Johnston—SIO 2135
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Bob Ruff—SIO 2141
Ed Gilmore—Bal 3204

Side B
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Lee Helsel—SIO 2116
Marshall Flippo—BS 1735
Jack Jackson—SIO 2138
Johnny Le Clair—SIO 2116
Joe Lewis—Orig. Accordion
Accompaniment



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HELSEL**
S.I.O. Records



**ARNIE
and JAN
KRONEN-
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S.I.O. Records



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and ANNE
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AS I SEE IT

bob osgood

October 1964

THE NAMES of some twenty or thirty nationally known callers are quite familiar to almost all of us in square dancing. These men who travel regularly, calling one night stands, whose voices come to us through releases of the many record companies, do seem to have a significant place in our current square dance picture.

This month, however, we'd like to salute one of the true heroes of the square dance world, the home town caller. To this person and his wife fall the responsibility for teaching the beginners, for encouraging them into clubs, for calling week after week to the local groups and for helping to keep the spirit of square dancing alive within the community. Few of these men and women (a cross-section of whom have their pictures on our cover this month) receive the bouquets that reach the "big boys" on the travel circuits, but in a way these local callers have won something greater: the love, admiration, continuing respect and friendship of their dancers. To the home town callers everywhere, this issue of Sets in Order is most respectfully dedicated.

Time for Serious Thinking

THE OCCASION of the recent political conventions in San Francisco and Atlantic City, coming as they did at almost the same time as the recent National Square Dance Convention in Long Beach, provided us with an opportunity to do some good comparative thinking.

What a difference between a political convention and its square dance counterpart! One thing came to mind as we watched the politicians present their platforms—why not a platform for square dancing? We have our hopes and plans for the future; we see opportunities for this activity that will allow it to grow and be enjoyed by more and more people every-

where. Why not put these thoughts down as a platform?

And so for a time we began jotting down on odd pieces of paper, backs of envelopes and old paper napkins thoughts that might fit into a national square dance platform. "Just what are our goals for 1964, 1965, and on into the future?"

Being daydreamers from away back, it wasn't difficult for us to recall some of the hopes we've had for this activity. If we were to spell them out, perhaps they would appear something like this:

We see a strong square dance movement, including as it should, all of its many elements such as rounds, squares, contras, quadrilles, etc., that go into making up the complete square dance picture.

We see every community, big or small, enjoying a healthy square dance activity.

We see the emphasis being placed on the home club, the home club dancer and the home club caller. We see the club as being the hub and center of the square dance activity, with every dancer having an opportunity to "belong."

We see the callers within any given area working closely together, developing their own leadership improvement programs and taking part in regular courses designed to improve their ability as teachers. We see them doing all of this in order that they can learn how to avoid the pitfalls of getting up to the microphone untrained and unqualified.

We see square dance associations formed only where definite needs for them exist—and when formed, we see them as efficient, well-run, unselfish organizations dedicated to the dance, the dancer and the club. We like to think that the time for associations existing

only to perpetuate themselves is at an end.

We see a time when a square dance class is not regulated by a desire to "rush 'em thru"—get 'em out of classes and into clubs. And we see time given in classes where folks can learn the value of friendliness and where they can learn to dance and not just maneuver from one spot to the next—regardless of the music.

And we see classes taking thirty weeks—if it takes thirty weeks—or—forty weeks—if it takes that long—or a year of class if it means that the dancer will stay with the activity for a good long time and not be a "dropout" after the first exposure to club dancing. Classes that take only ten to twelve weekly three-hour lessons can never hope to develop a strong, friendly, enthusiastic future dancer.

We see a time when the emphasis will be on the quality of dancing and not on the quantity of dances taught; time when challenge will mean true variety, utilizing all the forms of square dancing. And when moving to music will be enjoyed by all rather than a few.

* * *

What about these thoughts? Is it too impossible to think that these things might come to be, not just in one or two areas but in all respects and in all parts of the square dancing world?

Perhaps these would have all remained just unwritten "daydreams" for us had it not been that we were asked to deliver the keynote speech at the Convention in Long Beach. And remembering the two political conventions then in progress, we attempted to see how our daydreams might be presented as a platform for square dancers.

Here, briefly, are seven points which we suggest as a starting place for local square dance associations, caller associations, national convention organizations, and others who may wish to use them or adopt them as a pattern in helping to plan for a secure square dancing future.

A PLATFORM FOR SQUARE DANCING

I. Develop a Caller-Leadership Program

It is essential that those desiring to call have an opportunity to study the art of calling, not only from those proficient in the field but from leaders in other fields of business, as well.

Those aspiring to be callers must realize that it is not enough simply to own a public address

system or to have available endless pages of dance material. The caller must first know what it means to get along with other people. He must be taught the fundamentals of teaching. He should know something of the background of the dance, and he should be well versed in the many fine points with which he will be confronted in his calling career.

A step in the right direction was the recent university-sponsored callers conference held at UCLA this past summer. Additional university conferences of this type will be held in various parts of the country in the near future.

II. Develop a Dancer Awareness Program

A dancer progressing thru beginners class has infinitely more to learn than the simple basic square dance movements. He should be aware of the activity as a whole and most especially of how it affects him and his association with other dancers and with his club. Attitudes and a correct mental approach to the pure enjoyment of square dancing are just as important to the new dancer as are the various dances he will be taught. Sharing of responsibility is important, second perhaps only to the enjoyment that comes from moving to music in an atmosphere of friendliness and good will. All of these things should be provided for the dancer.

Special courses for dancer-leaders are springing up all over the country. The purpose of these sessions is to provide club officers with the means of making their clubs more enjoyable, better attended, and more completely successful.

III. Develop a Dancer Conservation Program

It's not enough to bring a new dancer into the activity. We must learn how to keep him there. A study of the reasons why a person comes into square dancing in the first place and the careful analysis of various reasons why he drops out can be of great help in keeping those dancers an active and happy part of square dancing.

Here is an excellent project for the square dance association. Attacking the situation of dropouts on the local level is the best method for alleviating this problem.

IV. Develop a Product Control Program

The manufacturer of a nationally distributed product makes certain that wherever that

product is available it will be of highest quality, for the product in any area reflects back to the product as a whole in all areas.

In the case of square dancing, an emphasis on the quality of dancing rather than the quantity of material used, is a step in the right direction.

Constant new material in the form of singing calls, round dances, and so-called new basics tends to make the task of product control a difficult one. On the other hand, smooth dancing, moving to the music, emphasis on proper styling, and good variety in the forms of the dances used, are all a positive step in the right direction.

Here is the challenging project for the dedicated local callers association. Communication with other associations, special studies made by a combination of associations can all help toward this end.

V. Develop a Public Relations Program

Our public image—the impression we create upon others—is vitally important to our future. There is little we can do to erase a bad impression that others may have concerning the activity. If we produce a good healthy program in every area, we will attract others and create a good impression for our square dancing upon the community as a whole.

The desire to keep a good image in front of the public was shown a few years ago when many square dance associations and hundreds of individuals wrote letters of protest to several beer companies who had been incorporating square dancing in their national advertising. The results of these protests were seen almost immediately and this type of advertising tie-in has apparently disappeared. The action then taken shows the part that we can all play. Through such action, we can to a degree, accomplish the task that any national public relations firm would set out to do for us. In the near future, Sets in Order will release a plan for national public relations and advertising which will carry all of this a step further.

VI. Develop a General Cooperation Program

There is a crying need for coordination, cooperation and understanding among all the various units that play a part in the square dance activity. If the combined efforts of all dancers, callers, associations, manufacturers,

and producers of square dance equipment, owners of square dance halls, etc., channelled their efforts in a common direction, square dancing would indeed benefit. Cooperation of all of these units through a means of communication such as the various square dance publications and the National Square Dance Conventions, can accomplish much in the future.

As in the past, Sets in Order will continue to report on progress in this field.

VII. Develop a Sales Program

Throughout the country there is a great untapped potential of folks who have never been introduced to today's form of square dancing. In each area, when the leadership has been properly trained, when facilities are available, and when the time is right for us to bring in the new dancer and keep him as a permanent part of the activity, there should be available an outstanding sales promotion program that will help to fill our classes.

Work of various associations and individuals, coupled with that of this publication, will be released in coming months as part of a continuing program to "double the dancers."

* * *

This, then, is our platform, or at least a point from which to start. It's not too difficult to see that it is only a skeleton and that under each heading many additional thoughts and ideas could be added.

It is important to note that this program can be started immediately within any area. Associations for dancers and for callers can look closely at their own local square dance scene to determine what steps they could best take to improve the activity. Ideas for these projects and many stimulating suggestions drawn from successful campaigns in various areas will appear in coming issues of Sets in Order.

This is no new undertaking for Sets in Order, the Official Magazine of Square Dancing. Through its pages in the past many of these ideas have been presented in various ways. You, the readers, and you who are in a position to lead within your own area can continue to find in these pages a place to air your thoughts and in turn to gain new fruitage from the contributed thoughts of others.

WHERE Has ALL THE COLOR GONE?



The old time patter has all but disappeared from the square dance scene.

IT WASN'T too many years ago when a good caller was known by the patter he kept. Folks listening to the old Alka Seltzer Barn Dance program used to rave over some of the radio square dance callers who "...did such a tremendous job in calling."

For the most part this color was limited to filler-in bits of patter that meant little or nothing in actual command square dance calling but for one reason or another sounded just the way square dance language *should sound*.

*Big pig rootin' out a little tater row
Granny, does your dog bite? No, chile, no.*

The call told you nothing but the man who delivered bits of verse in an excited nasal twang was indeed an "expert" in the eyes of an admiring public.

Before the advent of the public address system, whose invention and adoption to square dancing allowed hundreds of people to follow a caller at one time, square dancing had a very different nature. For a large part, the calls were memorized, not just by the caller but by the dancer. And, if a caller would give a single command or perhaps two, the dancers knew what to do from that point on and the caller

could pretty much let loose with his bits of patter and homespun verse as timekeepers. Actually, in many instances, this portion of his calling became almost like a rhythm instrument in the musical accompaniment.

Today, with the public address system, the colorful bits of patter have been squeezed out so that more complicated commands can add their bit to the challenge of the dance. Some callers, however, still manage to fit in choice bits of the nostalgic rhyme and by so doing seem to keep a slight grasp on the all-too-fast-fading past.

We remember callers like Jim York, Raymond Smith, Terry Golden, Cal Golden, Carl Myles, Herb Greggerson, and others, all masters of patter as they would fit a choice eight-beat verse into just the right place. It didn't seem to matter too much if patter interfered a bit with the next command. The dancers seemed to know what was expected of them at the end of a right and left grand and it was important to let the caller finish his recitation without concern.

We remember attending a dance in Houston back in 1948 where we picked up some of the best samples of the ancient art of patter. Back

in those days the Texas do si do was a very common occurrence in every square. This movement, in the event that you haven't run across it, was simply a do paso done over and over again, partner left, corner right, partner left, corner right, etc., going on indefinitely as long as the caller desired.

Calling do si do, or in some cases, "sooey," was a signal that the caller was about to show off. And, depending upon his individual ability, you could expect anywhere from four lines to forty or more before you were told to "turn your girl and promenade home."

We remember one particular old timer who tossed in some seventeen verses of The Walrus and The Carpenter in the midst of one of these and while the dancers got a bit slap-happy going back and forth, *partner, corner, partner*, they seemed to marvel at the fact that he could keep going so long. No dancer in the world would dare stop one of these do si dos until he got "the word" from the caller and many a time a do si do has served as a recess for a caller anxious to check his notebook for another call and not wanting the dancers to stop dancing.

The story comes from Arkansas of one old time caller with a hall full of dancers who called do si do, then commenced to have a stroke and died on the spot. They say the dance kept on going for eight days and nights and would have continued longer than that except that the shuffling feet wore clean through the floor boards and eventually collapsed the whole building.

Actually, patter came in different lengths and sizes and was used for different purposes. An adept caller could slide in a line or two almost any place without interfering with the dance. But he'd save his choice bits for a right and left grand, a promenade or a do si do.

There always used to be special bits of patter that would open a dance. The old timer would never think of starting a patter call out cold: You could usually count on the following for at least one of the tips.

*All jump up and never come down
Swing your partner around and around
Till the hollow of your foot
Burns a hole in the ground
Now promenade
Or, if you want a shorter one*

All eight balance, all eight swing

Now promenade eight around the ring

And there were others such as these:

*First you whistle, then you sing
Now all join hands and form a ring*

*Little bit of heel and a little bit of toe
All join hands and away we go*

*Crack that whip, jerk that line
Let's all start dancing and have a good time*

Back not too long ago there wasn't just one way to call an allemande left and a right and left grand. You could expect the call to come your direction in a number of different ways.

*On the corner with your left hand
Partner with the right go right and left grand*

*Swing on your corner like swinging on a gate
Your partner with a right and a right and
left eight*

It would take a genius today to know that *on the corner with your left hand* and *swing on your corner like swinging on a gate* both meant allemande left. But the dancers knew from experience and that was what mattered. You could usually expect at least eight beats of patter once you got the command to do a right and left grand, and you could expect bits such as:

*Love my wife and love my baby
Love my biscuits sopped in gravy*

*Meet your partner, meet her in the shade
Take her by the hand and we'll all
promenade*



"It happens every time I use that introduction . . . 'all jump up and never come down'"

*Knock down Sal and you pick up Kate
And you meet your honey and you
promenade eight*

*Chicken on a fence and possum on a rail
Grab your honey and everybody sail
Barbed wire fence and a great big gate
Promenade eight till you all get straight*

While most of these were just rhymes to lead you into a promenade, some actually had a command built into them. One was a favorite with the late Pappy Shaw.

*Meet your honey and pat her on the head
If she don't like biscuits, give her cornbread*

The story goes that a pretty young girl would often be escorted to the dance by her mother and father who sat on the sidelines watching closely as she danced with the various eligible bachelors. Of course, if she was dancing with someone she particularly enjoyed, you would expect her to use a biscuit swing which referred to a nice close-contact type of a waist swing. Biscuits being preferred to cornbread it was more than likely the swing many young people would enjoy the most. However, if a young couple noticed that the

Sources of Patter

Many collections of square dance material printed ten or twelve years ago contain sections on patter. Some may still be picked up in your book stores or from specialized square dance dealers. Much of the patter would be found as parts of dances, for each dance seemed to have its own introduction, special patter and ending patter. You might be on the lookout for some of the following.

Cowboy Dances by Lloyd Shaw, Caxton Printers, 1939.

Raymond Smith's Square Dance Handbook, 1947

West Texas Cowboy Square Dances by Jimmy Clossin and Carl Hertzog, 1948

Herb's Bluebonnet Calls by H. F. Greggerson, 1947

Square Dance Patter Book by Cal Golden, 1951

Of course, there are others, but this is just a sampling.

parents were watching too closely on the sidelines, they would frequently resort to the *cornbread*, or two hand swing, which though it allowed for a little greater speed, also afforded a good two or three feet of "air" between the swinging dancers.

Terry Golden was one of our favorite patter call experts and with his long growth of whiskers he was a colorful figure indeed as he recited verse after verse. Much of his material was original and much poked fun at his unshaven face. Some of his patter was a parody on the Burma Shave signs that we still see fringing the highways.

The old time sound just wouldn't be complete without a few of the longer bits of patter that were reserved for the do si dos and the promenade.

*A Waterbury watch with a winding key
Granny got stung by a goggle-eyed bee
The thing that is strange about this, you see
Is that the bee bit Granny instead of me.*



*Way down South not very far off
A jaybird died of the whooping cough
He whooped so hard with the whooping
cough
That he whooped his head and his tail
right off*

Oh, well, I guess we are just soft-hearted fools for things such as this but we can't help but admire the modern caller who still finds a spot here and there for a bit of the old flavor and color of the patter call. We don't really expect the patter to come in as strong as it once was but we do hope that it's not allowed to die out completely.

*Hurry on, Grandpa, can't you see
You're not as spry as you uster be.*

THE DANCER'S *Sets in Order* WALKTHRU

THEME TO FLY IN TIME FOR HALLOWEEN

THE TRADITIONALLY-CELEBRATED occasions such as Easter, Thanksgiving, Christmas, Halloween and so forth sometimes tax one's imagination to find something unusual from that used in previous years. If you are the decorating committee this season, don't forget that just your individual touch will be a bit different from that of the person in charge the year before. And remember that people do enjoy the traditional connected with each festivity. If they didn't, the bunny, turkey, Santa Claus, witches and what-have-you wouldn't have lasted for the centuries they have.

However if you are planning wall and table decorations as well as refreshments for your square dance Halloween party this month, here are some suggestions which you may not have considered before. By all means let these merely whet your imagination to plan further.

Wall Decoration—Ghosts Galore. Decide how many ghosts you will use and then either purchase flat skull cutouts at the dime store or make skulls from cardboard. Staple or glue each skull to a cardboard tube. For each ghost use one package of white crepe paper cut into a fishnet design for a shroud. This fishnet effect is accomplished by pinning the folded crepe paper layers together (just as it comes in the package). Along one folded edge cut slits one inch apart stopping one inch short of the opposite side. Repeat along the other edge, cutting between the slits just made. Unpin and unfold the crepe paper. Staple the center of the shroud to the neck (cardboard tube) of the ghost and fasten to the wall with masking tape or with the new *Holdit Plastick* (which is reusable and will not damage any surface). Pull the edges of the shroud up to look like flapping sleeves and attach a pair of white gloves.

If you use several ghosts you might drape orange and black streamers from hand to hand

for additional color.

Table Decoration: An orange or white paper or plastic tablecloth can be covered with black crepe paper cut into the fishnet pattern explained above and will appear most festive. Add a hollowed pumpkin for a centerpiece, possibly skewering candied apples into the top of it for a mad hair design.



Stage or Entrance Decoration: Why not invite a friendly witch to sit on the edge of your stage or just inside the entrance of your hall to greet the dancers as they arrive? Here's an unusual gal who's quite easy to design.

Stuff a dark sweater or sweatshirt and a pair of leotards with cotton, newspaper or rags, making certain the sweater will cover the waist of the leotards. Impale a styrofoam ball on a wooden dowel for the head, forcing the other end of the dowel through the entire center of the sweater for support. Paint a witchy face on the styrofoam; add a nose of another piece of styrofoam or a carrot and with a paper cone hat complete the top section of the witch. Garden gloves can be stuffed and basted to the cuffs of the sweater sleeves and a small broom or switch placed between the arms. For a final touch add a black cape made from an oval of felt or heavy cotton slashed down the front for an opening and with slits in each side for armholes. The flexibility of this witch will allow her to sit wherever you need her and in almost any position as long as the end of the doweling can serve as a back prop.

Refreshments: Serving punch? Here's a good Halloween punch that can be mixed

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ahead of time. This recipe makes approximately 5 quarts. Mix well, then chill 3 cups orange juice, 2 quarts apple cider, 2 cups pineapple juice and 4 tbsps. sugar (be sure it dissolves). When serving add 2 quarts gingerale.

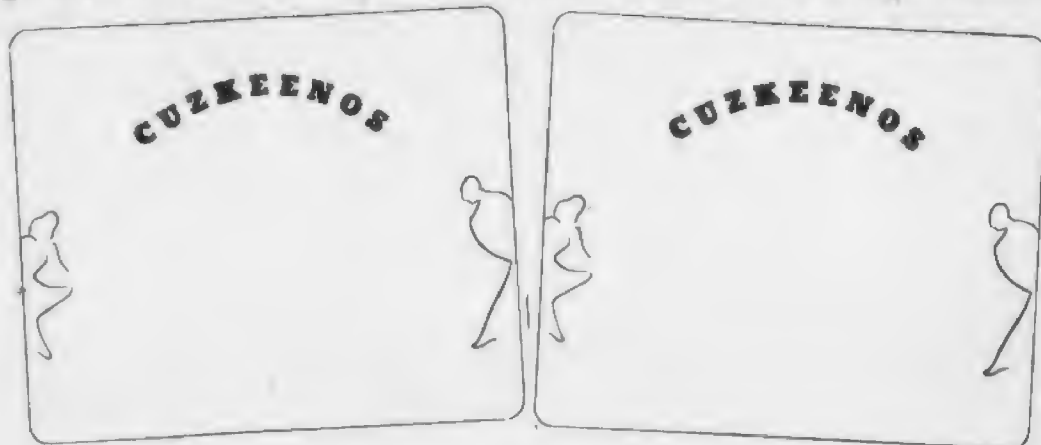
If you have a freezer available at your club hall or can obtain dry ice, here's a clever refreshment dessert appropriate to the season. It does take time prior to the dance to prepare. Cut a thin slice from the bottom of an orange so that it will stand upright. Cut a one-inch slice from the top of the orange. Scoop out the pulp of the orange. Make a pumpkin face on the orange by gluing gumdrops, cloves, etc., for eyes, nose and mouth. Fill the hollowed-out fruit with orange sherbet. Replace the top section of the orange as a hat, securing a gumdrop to the center of it with a toothpick. Freeze dessert until ready to serve. Naturally one orange would be needed for each person attending the dance.

Idea Department

How does your club handle its refreshment table or tables? Do you use tablecloths at each meeting which must be taken home and laundered in between dances? Perhaps you, as many groups do, cover your tables with white or colored paper which comes in large rolls and is easily cut to any needed size. Or perhaps you don't use any table covering at all.

Here's an idea developed and accomplished by Muriel and Bert Williams of Los Angeles for the Cuzkeenos Square Dance Club. We might add the Williams are in the printing business so they had a head start on knowing what to do.

They tracked down a surplus quantity of menu stock, such as is used by restaurants to print their menus. This is a heavy paper coated with a slick substance which makes it spot-proof and easily cleaned with a damp cloth.



Normally these menus would be folded in two, but left open each sheet measures 10" x 12".

Next, the Williams enlarged the pattern of the club badge which portrays the outline of a lady and man square dancer bowing to each other. This design, along with the name of the club, was printed in black on each sheet which, by the way, came in four different colors.

The results were individual and attractive table mats which the Cuzkeenos can use over again and again at their club dances. And the Williams presented the mats to their club just to say Thank You.

BADGE OF THE MONTH



Portland, Oregon, contributes our badge for October representing the Calico Capers Square Dance Club. The calico pussycat identifying the club finds himself covered with myriad dots of many more colors than an ordinary household cat would dare sport. Each "puss" proudly wears a colorful tie and each member-couple has an individual matching and identifying tie color.

A teen-age square dance group made up of the children of club members uses a similar emblem although they call themselves the Calico Kittens.

This delightful badge was designed by Lillian Erickson, taw of the club caller. The badges are printed on heavy paper and then hand-colored. Finally the name of each member is lettered in white ink and the badge is sealed in plastic.

HUMMM . . . or Monarchy?

A Democracy

Square dance groups all over the country each year elect new boards to take over the club duties for the oncoming year. Undoubtedly, most include the normal list of officers from the president on down. Here's a novel approach, however, which may delight you as much as it did us.

There's a Wee Bee Square Dance Club in Baltimore, Maryland, and instead of electing a new president each year, they crown a King and Queen Bee to rule over their "hive" for

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one year. At this royal coronation, glittering crowns are placed on the heads of the royal pair. In addition "crown jewels" are presented to them to wear during their reign. In this case the jewels are large, brilliant jeweled bees which His and Her Majesty wear to the dancing events as identification.

Of course duties are executed in the same manner as they would be in any club, but what fun to add this interesting touch to a year of square dancing enjoyment.

SQUARE DANCE PARTY FUN

DRESSING RACE

They say that in square dancing dressing for the activity is a large part of the fun. Admittedly stretching the point a bit, we come up with our stunt for this month involving getting dressed.

In order to avoid a rather large cash outlay, hopefully you either will have a club member or will know someone who is connected with a clothing store from whom you

blouse a square dance outfit.

Now select four likely prospects from the men in your audience—two to hold the mannequins and two to dress them. Present each pair of men with a dummy modestly covered with a robe or coat. It's a contest, so on the word "go" or on the downbeat of appropriate background music, they're off.

The clothing simply may be piled in a heap on the floor, placed in two suitcases or hung decoratively on a temporary clothesline.

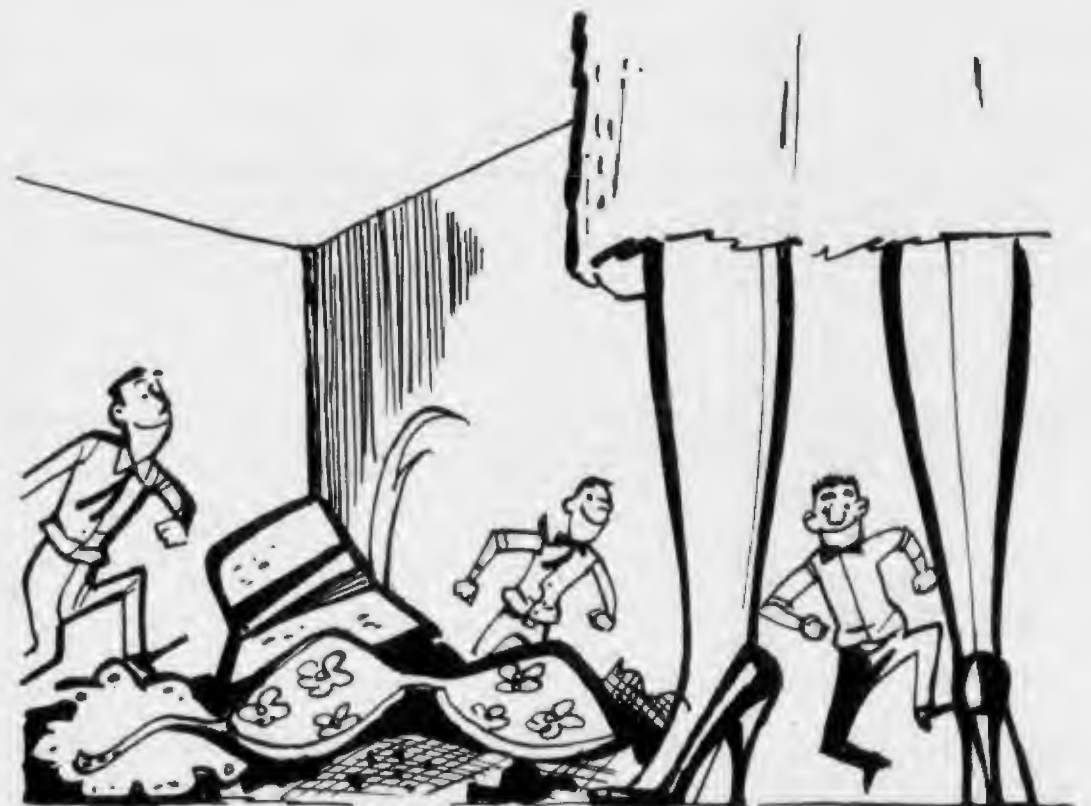
A word of caution will be in order to your contestants about the breakability of the dummies—particularly if you've borrowed them and must return them in good condition.

To say this stunt is funny is an understatement. It's uproarious, especially when the participants have been selected carefully as to their willingness to enter into the spirit of the contest.



might borrow two window mannequins—of the female variety. And these dummies should be the type which literally "come apart at the seams." Generally you'll find them with the lower portion of the body in one piece; then there'll be a torso section including the head, two separate arms, two hands and a wig.

Accumulate two complete wardrobes of clothing for these ladies, everything from the skin out. (Stating the facts plainly this will include a girdle, hose, bra, slip, skirt, blouse and possibly a hat.) Keeping within the activity, it might be fun to make the skirt and



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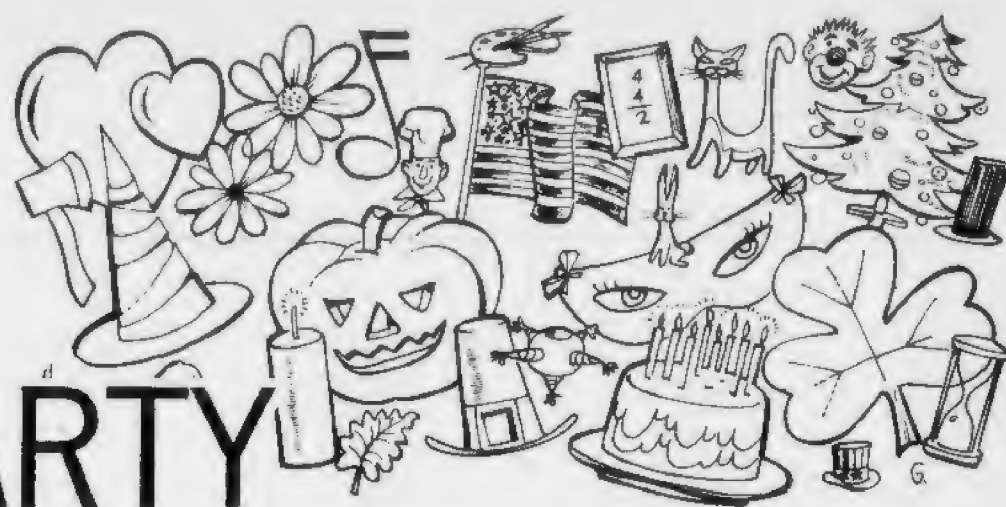
AN
ELEGANT

THEME

FOR A

VERY
SPECIAL

PARTY



ONCE-IN-AWHILE the time seems ripe for a square dance club to "go all out" and plan a really elegant party. The occasion may be an Anniversary Dance, a Christmas Dance, or some other particular event the group celebrates annually. Such affairs take considerable planning, many willing hands, time, space to store decorations, and frequently more of a cash outlay than a group would normally spend. However the results are always appreciated by those attending and the fellowship gained from those working together ahead of the affair is often immeasurable.

Such an event was held last year in New Orleans, Louisiana, when Alvin and Mildred Boutillier featured a "Seventh Heaven" dance for their round dance club's anniversary party. Regretfully we do not have any photographs of the dance, but we hope the following word picture will give you ideas for your own party and make this elegant occasion as real and beautiful to you as it was to those in attendance.

Apropos of the title, the hall was turned into an earthly version of Heaven. As guests arrived they climbed the "Golden Stairs" (the entry stairs had been covered with gold foil paper) to reach the "Pearly Gates."

These gates were made from heavy cardboard painted white and covered with glitter. An elaborate design was cut from each gate with a razor blade. Then the gates were fastened to columns (there were 3 columns on each side) with small screws and hinges and stood open to accommodate the fluffy skirts of the ladies.

Imagination at Work

These heavenly columns were actually round cardboard tubes in which new linoleum comes and were procured from a local linoleum store at no charge. They, too, were painted white and glittered and were inserted in boards at both top and bottom into holes cut the exact

size of the ends of the tubes. These were nailed in place to hold the gates securely and to allow them to swing freely.

Finally the columns and gates were decorated with ivy and artificial white doves sat atop each side.

Once inside the hall the dancers found themselves enjoying some further celestial decorations.

Making the Sky

The ceiling was disguised with clouds of every shape and size. Blue poster board (available at hobby shops and dime stores) was cut into various designs and then soft, clear plastic sheets were gathered into puffs and stapled to the cardboard. Silver and blue stars were glued on the plastic intermittently. As many clouds as space permitted were hung by wires from the hall ceiling lights. (The Boutilliers suggest that angel hair could be substituted for the plastic.)

Silver and blue cardboard stars and one huge moon were pinned to the draperies around the room.

The stage was transformed into an ethereal garden with a portable electric fountain pouring blue water over stones. This was placed in front of a backdrop of fresh greenery, stars, a moon, and artificial doves and angels.

As guests arrived for the dance, each lady was presented with a wrist corsage made of shaded blue tulle with an angel in the center. The men received silver stars with their names on them.

Door prizes, complementing the theme, included a musical angel, a box of Heavenly Hash (that delicious confection native to New Orleans) and harp-shaped salt and pepper shakers.

All in all it certainly sounds like a bit of heaven-on-earth. Sometime perhaps your club will enjoy pursuing the possibility of featuring a Seventh Heaven Square Dance Party.

SQUARE DANCE FLOATS ON PARADE



EVERYBODY LOVES A PARADE, they say, and often a parade will offer opportunity to enter a float, marching unit, etc., on the square dance theme. The appearance of a square dance float is a source of public relations and publicity value for square dancing. Floats attract attention. The people on the street enjoy seeing them roll by and many times news pictures will entertain more people later on. The float, then, is a chance to "sell" square dancing.

So What Sells Square Dancing?

Since square dancing itself sells square dancing, many floats are designed to have a square or two of dancers in action. The observer, if he is to be "sold," should be looking at a float done in the best possible taste, dancers in their crispest costumes and wearing their sunniest smiles, the latter even if the sun is hot, the vehicle swaying and feet hurt!

Types of Parades to Consider

Two general types of parades in which to consider entering a square dance float include

the diversified parade and the all-square-dance project. In the former, it is wise to keep good company by seeing that entries to the front and rear also display good taste. A community parade offers square dancing an excellent spot for helping in a community endeavor by entering a unit. It can add color to the parade and create good will for square dancing in the locality.

A Variety of Units

Various kinds of square dance entries may be effective in a parade. And it should be remembered that for the marching unit; the single car, done up imaginatively, maybe featuring a pretty girl in square dance attire; on thru the floats decorated by square dance organizations to the big floats done professionally, the same basic rules of good taste hold true.

Building a square dance float may give clubs, etc., an excuse to work together, something often of continuing benefit. A case in point is presented in the following pages.

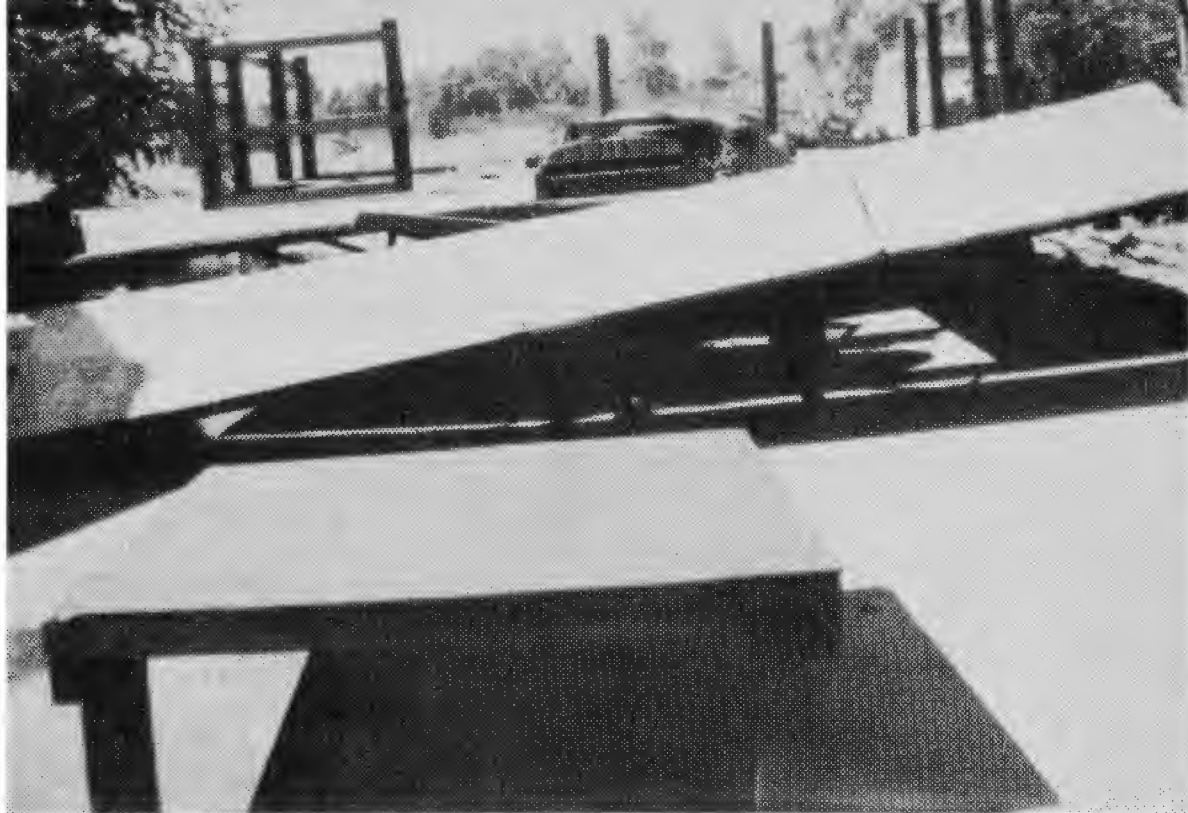
Grand Traverse square dance clubs built this colorful float for the National Cherry Festival Parade in Mich.



Photo by Ron Farquhar

Land of Plenty theme characterized this float entered by Arizona dancers in the Long Beach Convention Parade.





ONE CLUB BUILDS A SQUARE DANCE FLOAT

Photos by Silver Dollar Club

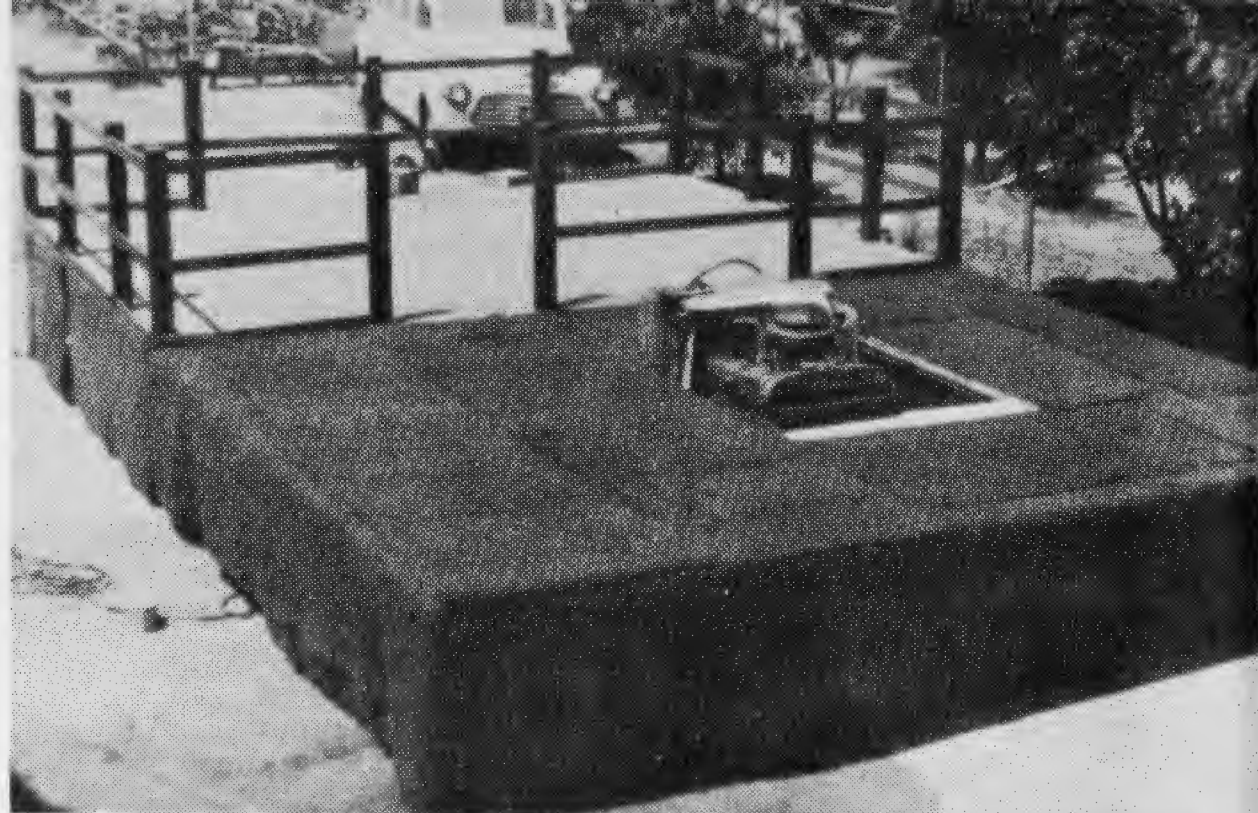
• Silver Dollar Club of the San Fernando Valley in California got together with dancers representing the Nevada State Centennial to create a float as an entry in the Grand National Parade of States at the National Convention in Long Beach. Financial assistance came from the Nevadans but the actual building of the float was a club project for the Silver Dollars.

They started with an idea and a '51 Chevrolet truck body borrowed from a local church. Two months (8 weekends) were required to repair, build and decorate. The basis of the float was a plywood platform on an angle iron frame, 14' x 19' in size overall. Put together in the backyard of club member Johnny Johnson, it was dubbed the "monster" by its builders. Four people started in doing the basic work but some 30 people had a hand in the building.

Imitation grass cloth bought from a florist was cut to fit over the platform in the front and leave dancing space in the back. A fence built around the dance platform was for safety's sake as well as to add interest. A box-like protrusion on 4 short posts was built to hide the driver but yet provide him visibility.

Flowers decorating the float were made of

Ollie Landgraff fastens bright crepe paper flowers along the sides of the float, on the grass matting.



Basic float (left) is formed on truck body with plywood panels. Grass matting and fencing are added.

crepe paper. Ollie Landgraff, wife of Ray, who might be termed general overseer of the project, cut out 12,000 petals for the 1100 flowers used. Variegated colors were dominated by yellow and blue to pick up the colors in the Nevada flag which would fly from the float. Silver Dollar ladies and children—12 or 14 of them—assembled the flowers, centers of which were crepe paper shag fringes. Red crepe paper roses were made to decorate the fence.

Yellow leis from the dime store were cut to form letters around the sides of the float. These were painstakingly sewn to the grass cloth.

The flagpole at the float's front was anchored thru the plywood floor to the frame below. Guy wires from the top of the pole would hold garlands. At the back of the float an arch made from electrical conduit was fastened by drilling 6" down into the fence posts. This supported the silver dollar which is the club emblem, an exact replica of the club badges. Liberty on the front and the eagle on the back were painted by Neville Sharp on a double thickness of 1/4" plywood set into a circular rim. Four feet in diameter, all in silver and black, this was a real eye-catcher. Smaller "dollars" were fastened around the float. Both the

Club members form dime-store leis into letters by sewing them by hand onto the grass cloth matting.





Crucial test. Will it hold up? Does it balance?
Dancers try out float in backyard of club member.

Nevada and Centennial flags waved gaily.

At an early stage in its construction the float had to be tested for weight and balance so it was driven back and forth over the Johnson backyard. It was found that two squares were needed to balance it, one dancing, the other dancers at the corners to even up the weight.

It was also found that a record player wouldn't work because the needle jumped so a tape recorder was used instead. In order to provide power for amplifier and sound equipment a gas generator was rented for \$6.00 a day. Fluorescent lights were installed to focus on the dancers.

When the float was all assembled a sort of "dress rehearsal" was held by driving the float up and down the street, caller and dancers in action. Some 64 Silver Dollar folks gathered on this occasion, an excuse for an "ice cream social." Even two police officers who had stopped to investigate the presence of the float enjoyed a sample of the home-made delicacy.

On the night before the Convention the sides of the disassembled float were folded up, decorations piled in the back and it took off on the freeway after the midnight hour, towed



Sides folded up, the float is ready to be hauled by jeep on the freeway to the Convention at Long Beach.

by a jeep. The entourage arrived in Long Beach about 3 A.M. after traveling about 50 miles. The float was parked in its assigned spot near the parade assembly point and the next morning it was reassembled, each element put back into place.

Nevada dancers in centennial costume joined the Californians so that 27 people rode on the float. One square of Nevadans alternated dancing with one square of Californians. Johnny Johnson, the driver, was provided with a gas mask, just in case, but he didn't have to use it.

Ray Clairmont, club caller, called for the float dancers, too, and along the way they picked up a guest caller who hopped aboard with his taw and called a guest tip.

Silver Dollars enjoyed their work project very much and the applause for their efforts made sweet music for them during the parade.

Cost of the float was \$312.57 plus much willing thought and energy, good will and discovered talent. All but \$50.00 of the outlay was furnished by the Nevada State Square Dance Assn. The rest came from the club treasury. The output of effort came from the hearts of the Silver Dollar Club people as they made this contribution to the Convention.

Tape recorder, sound equipment, decorations and a couple of the Nevada dancers are ready to roll.



Away we go-oooo. Girls on the float clap a rhythm and dancers dance as the float moves in the parade.

Photo by Ron Farquhar



WHAT EVER HAPPENED TO KIRBY TODD?



By a Friend in Folk Valley, Ill.

IN THE MAY ISSUE of *Sets in Order* the question was asked, "What ever happened to"—and then several names were mentioned, among them that of Kirby Todd of Folk Valley. It would be my pleasure to fill you in about Kirby.

He still has his Folk Valley group. I started to call them the Folk Valley square dancers but it is so much more than dancing. The twice-monthly dances are an opportunity for all the folks to meet and dance and visit and laugh. Perhaps I should have mentioned the laughter and joy first for they are all-important.

Folk Valley is not a dedicated "dive-thru, square-thru, grab-grab, hurryupandracethe caller" dance club. Rather it is a meeting place for people of all ages with all the cares and duties known to man. To them dancing is an outlet, a release from tensions, a lifting of hearts in love and joy. The grand right and left becomes the handclasp of friend to friend, with time for an exchange of smiles, no struggle in desperate haste thru the newest razzle-dazzle figure.

There are always contras and mixers and old, old circle dances. Have you seen the shining joy in a father's face as he meets his small daughter in a mixer? Or the radiant pride of a mother watching her young son stand tall because a gracious lady dancer helped him find his dancing feet? These are the precious moments in Kirby Todd's dance group.

Is it really square dancing? To the gentle folks of the valley it is the best of dancing. By its very nature the group is exclusive, not as a club, but individually and personally. There are those who visit us for a time or two and feel vaguely uncomfortable in the absence of the rush for faster and newer gimmicks. They soon drift on looking for something else.

We wish them a hearty Godspeed and sigh a secret sigh of relief that they did not linger and insist that we join them in their search for—what? Then there are others who come and stay to become one of us, wordlessly, effortlessly becoming a vital part of the circle.

Every dance is ended with a friendship circle, clasped hands and everyone singing, "All day, all night, angels watching over me."

I have written a lot about Folk Valley dancers because they reflect Kirby Todd, in large measure. But they are only a part of Kirby's activities. There is his Cabin in the physical Folk Valley of 47 wooded acres. The woods are the retreat and playground of all the members. The Christmas tree plantation provides opportunities to work together in work parties. Dad and the children mow, prune and pick up brush while mother helps provide meals for hungry workers in the Cabin kitchen. After the work and eating there is time for singing and dancing that includes everyone.

There is always a light in the Cabin window for small groups or individuals who want to work out some dance problem or who feel the need of firelight and an understanding friend.

Kirby leads a busy personal life. He teaches music in country schools. His programs are pure, lump-in-the-throat nostalgia to his older audience. Remember when it was considered part of childhood to speak pieces, sing enthusiastically, wave the flag, to be *young* and sweet and at the same time well-trained and disciplined? Of such stuff are Kirby's school programs. He has a regular dancing class in a parochial school with family parties at times so the youngsters may dance with their parents. He is in demand over the northern half of Illinois as a party leader for school, church and rural youth groups.

With the coming of fall, Kirby will be leaving us for part of each week. He has been appointed as a part-time instructor in Health and Physical Education at Illinois State University in Normal. He will be teaching folk, social and square dancing three days a week. This appointment is the result of years of prayerful thought on Kirby's part. As a disciple of Pappy Shaw he has felt the need of becoming a better instrument for the spreading of Pappy's philosophy of the dance and education. What better way could he find than in training future

teachers?

So there will be times when there will be no light in the window. But when the fire is lit and candles glow the conversation will be spirited and the dancing with an extra lift because the time will be more precious. Kirby is his own brightest candle. With his mercurial nature he glows, he sputters, he flares — but ever his light shines out.

Whatever happened to Kirby Todd? A great deal — and it keeps on happening, to the great joy of us — his special multitude of friends.

N. Y. WORLD'S FAIR PUTS SQUARE DANCING ON THE MAP

When Cattaraugus Cuttarugs heard that June 22 was Cattaraugus County Day at the New York World's Fair, these outstate New Yorkers thought that here was an ideal spot to have some fun and show some square dancing. They formed their group of 20 dancing couples and had at it, with Earl Geiss and his wife Cathe, polishing them up for their Fair performances.

They practiced for eight weeks every Wednesday evening in Olean, N. Y., and, to finance their trip, threw a 1-9 P.M. dance and picnic at which the facilities were provided them for free in Portville (N.Y.) High School Gym, Bishop Walsh High School and Gargoyle Park in Olean. Business and industry got in the act by supplying free door prizes and pop. Coffee and sandwiches went at 10¢ each, sandwiches being made by Cuttarugs. Ads were sold in programs, too, and by the time it was all totalled up, there was enough to send the 20 couples by air-conditioned bus from Olean to New York City and the Fairgrounds.

On the Big Day at the Fair the Cuttarugs made three appearances at the New York State Pavilion, dancing on a huge New York State map. They attracted a considerable crowd and were recognized later as they made their way around the Fairgrounds. The dancers wore special black oval badges with white lettering.

Jesse Grant acted as Cuttarug president, with Skip Colby, Livio Colosimo and Cathe Geiss assisting.

Members of the Cattaraugus Cuttarugs move over the huge New York State map at the World's Fair. Only a portion of the gathered crowd is visible.



LADIES on the SQUARE

"Engineered" Sleeves for Square Dance Dresses



By Jessie Hartley — Pasadena, Calif.

TOO MANY SQUARE DANCE GALS have shared the experience of having a perfectly beautiful square dance dress which was the source of untold misery. Reason? It was tight and binding at the armholes or in the sleeves, finally ripped out and had to be adjusted or even discarded as a dance dress. The "easy" sleeve is imperative in square dance dresses but it is a particular that can be readily overlooked.

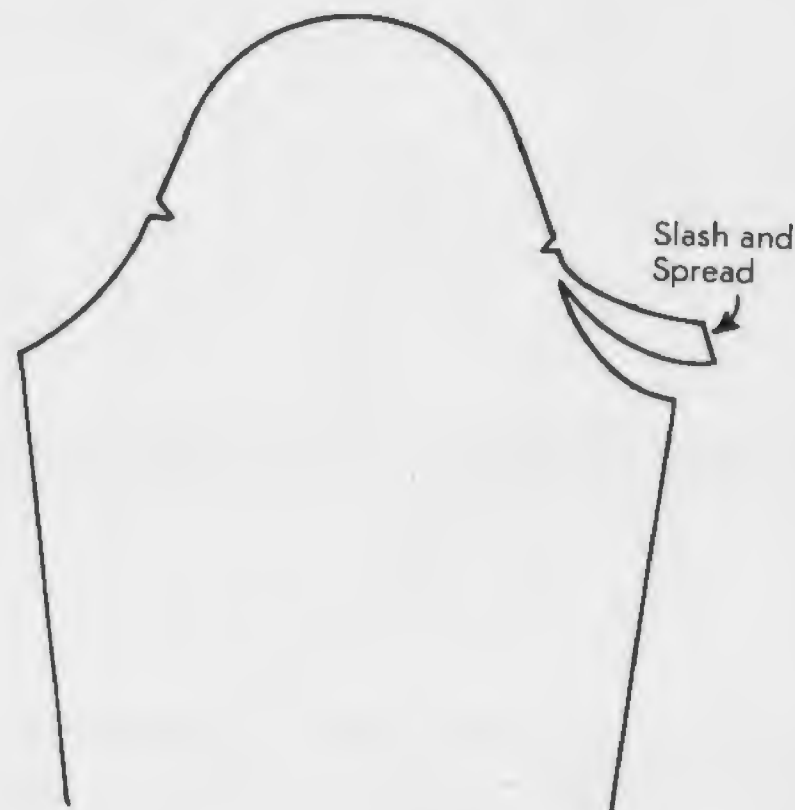
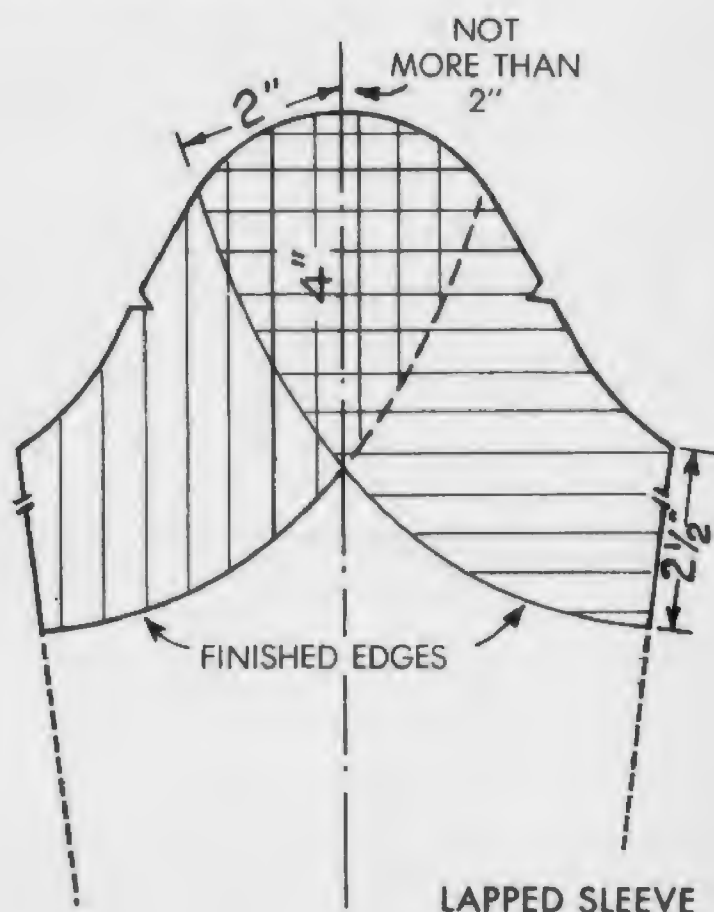
The Bell Sleeve

With the thought of presenting several ideas on good-looking and comfortable sleeve-types, I'd like to begin with the "bell" or "lantern" type of sleeve which came into its own a couple of years ago and is now basic. The bell sleeve gives complete freedom of arm movement, fits firmly underneath and has open fullness only at the top of the arm. There are several tricks to cutting it, putting it together and in place, shown in the accompanying graphs. Here's the way it goes.

From an original sleeveless pattern in your size, raise the shoulder line $\frac{1}{4}$ " in both front and back and extend the shoulder line $1\frac{1}{4}$ ". This makes a dropped shoulder line to accommodate the sleeve. Do it on the pattern itself before you cut one inch of the material. The $\frac{1}{4}$ " gives the extra space to lift your arm and it is raised *only* at the shoulder line, not at the neck edge.

The arm-hole must be cut to make room for the sleeve itself as per the graph. It is all-important to match the symbols as they are shown on the graph. Gathers are eased in as in a puffed sleeve pattern and the sleeve will fit smoothly underneath the arm. The maximum length of the sleeve—finished—should be about $6\frac{1}{2}$ ", sometimes depending on the pattern of the print, the amount of trim, etc. If it is too long you are liable to trap your partner!

The bell sleeve can be made double, with the inside acting as a sort of trim, either by use of contrasting material or the same material so that when the arm is lifted and the inside of the sleeve is visible, it presents a completely



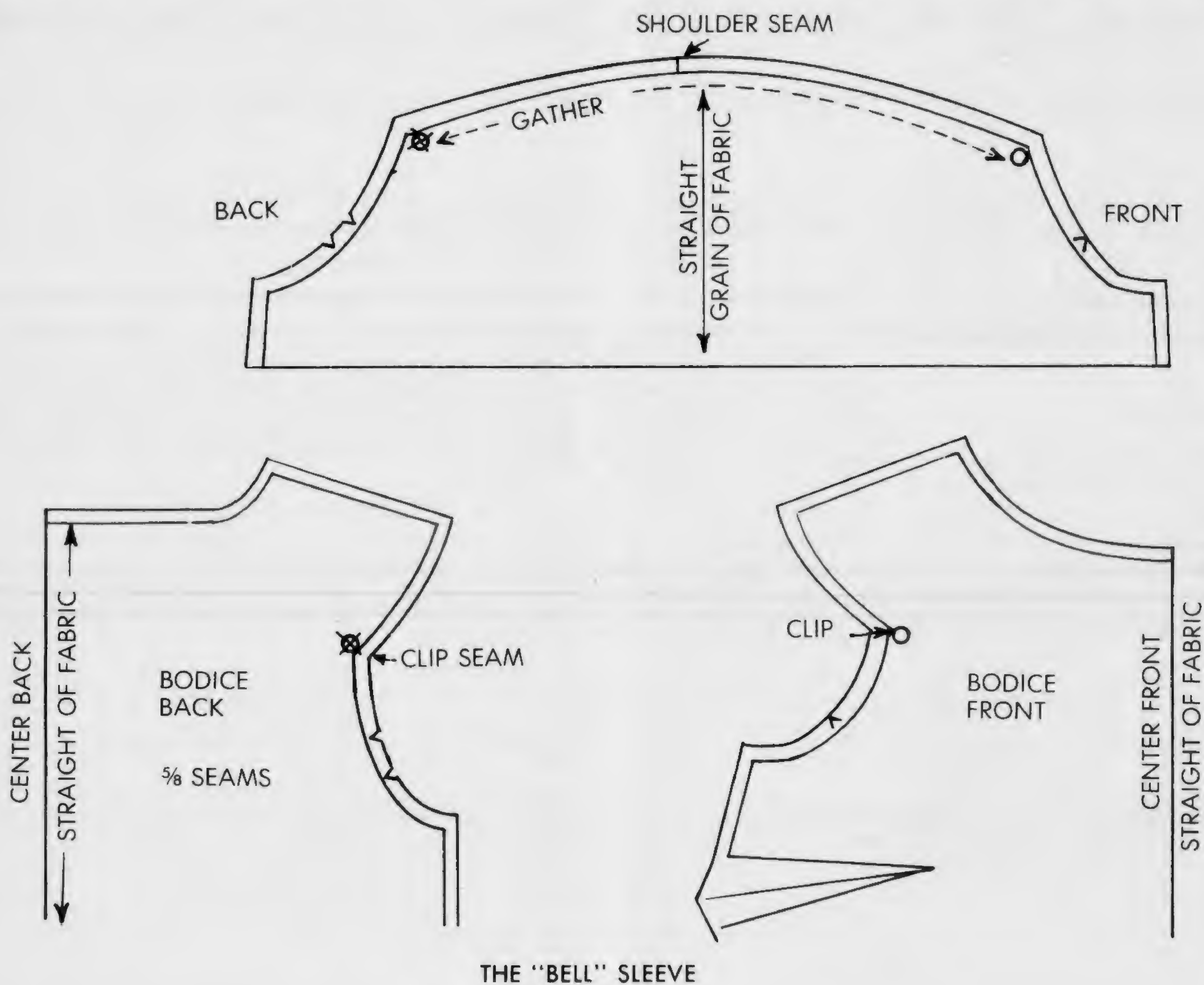
finished look. A facing to the inside would accomplish the same purpose.

Slash and Spread*

For extra lift instead of a sleeve gusset, which often defeats the most proficient of seamstresses, try adjusting the pattern by cutting an arc from the underarm on the sleeve up to the ease-point as shown in the diagram. Don't cut the arc quite off but pivot it out $1\frac{1}{2}$ ". The sleeve will still fit in the armhole but this gives greater ease for the underarm. Note diagrams.

arcs as shown in the diagram, on one side of the center line. The lap should not exceed 2" on either side of the center line of the basic pattern. Duplicate the overlapped portion of the sleeve on the other side of the center line. This will be the underneath extension. Lay the two cut portions of your sleeve material together and ease in across the top in the regular way. These sleeves can be made double, if desired.

Using the term "engineered" for these sleeves is perfectly legitimate when you re-



Be sure to match symbols as shown

*No, callers — this is not another suggested "new basic."

The Lapped Sleeve

Another way to achieve ease in square dance dress sleeves is to make the lapped sleeve which gives a petal-like effect, lends itself well to trim and is very attractive as well as comfortable. Start with a basic sleeve pattern. Cut

member that the easing, slashing, raising, changing of any sort is done *on the pattern*. If your pattern is correctly adjusted according to the foregoing, your cutting and sewing will follow along and you should enter a whole new world of comfort in square dance dress.

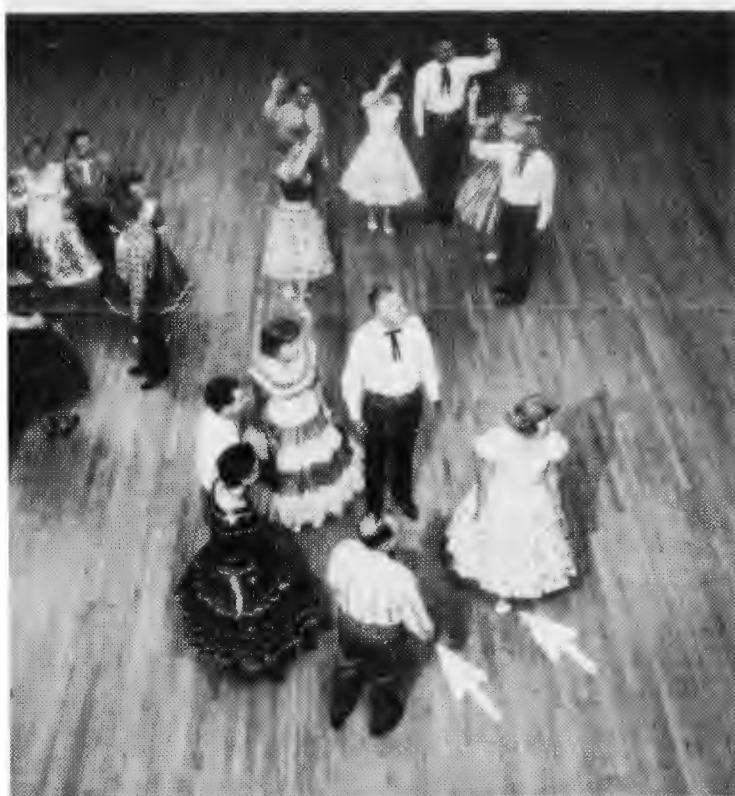
STYLE SERIES:

THE "LITTLE THINGS" THAT COUNT

WOOPS!



HMMMM



THE OLD BOOKS of ballroom dancing which included instructions for quadrilles, the longways dances (contras), cotillions and the rounds were filled with lists of do's and don'ts relating to proper dance behavior. Correct etiquette was invariably Step #1 for anyone learning the dance and woe be the person who, though he could dance with the best of them, lacked the knowledge of how to conduct himself on the dance floor.

In our rush to "learn to dance" today, we often pass over this stage of the learning process and find ourselves lacking in the good graces that just naturally should attend the dance. For example, it is still the gentleman who asks the lady for a dance, or when trading partners, approaches the other gentleman in proposing the switch. It is just understandable courtesy to return your partner to the sidelines following the dance and good judgment will undoubtedly dictate a number of other practices that would be well adopted into the general square dance scene.

There are a few rather glaring social errors which tend to mar the beauty of the dance. Perhaps the most noticeable of these are the three we have listed here.

Woops! A person just never ups and leaves a square. No matter if the dancing is below "your level" or your partner makes a goof, it's no excuse for committing the unpardonable sin. If it's a case of emergency, health or otherwise, a quick explanation to the square is always in order.

Hmmm. Looking for just *the right couple* to fill the square? Of course, not everyone is good enough to dance in No. 2 spot, so let's split up Couple No. 1 to hold the spot until the right person comes along. This practice very often leads to misunderstandings and sometimes when you wait too long for *just the right couple* you might find yourself left out of it altogether.

Crisis at the square dance. The dance is ready to begin and you take your partner onto the dance floor. Aha, two squares, each need a couple—let's look them over carefully. How many feelings are we going to hurt this time if we skip square No. 1 and join up with the group in Square No. 2? The rule here is to avoid ever passing up a square, obviously seeking another couple in order to walk past it and join another. It just isn't the courteous thing to do.

CRISIS AT THE SQUARE DANCE





● On the positive side of the ledger, here are some good rules to follow. When you need a couple leave a blank for them in the square and indicate the availability of room by raising your hand.

If time permits and there are people within the square you hadn't met before, take the time to introduce yourself and your partner to the folks around you. It's not only courteous but it adds so much to the friendly purpose of the activity.

When a dance is over, your applause not only

says thank you to the caller but also thank you to all the others in the square who helped increase your enjoyment.

And, once the tip is over, saying thank you and excusing yourself before leaving is just good common courtesy.

Perhaps you're following all of these very simple rules. Just remember that being a good dancer doesn't reflect upon your dancing ability entirely but on your ability as a dancer to express the courtesies and graciousness of a thoughtful square dancer.



OVERSEAS DATELINE



Brazil . . . The Roy Bronsons, former members of the Circle Eight Square Dance Club in Florence, Ala., are busily engaged trying to get square dancing started among 12 or so American families in the rather isolated community of Vicosia in the state of Minas Gerais. Bronson is serving as instigator and instructor. At the Festa Junina (June Festival) the Bronsons witnessed pleasurably the fruits of their first attempt to teach square dances to Brazilian young people. These June Festivals typically feature the Brazilian quadrilhas, which resemble square dances but are executed by the entire group together, not in units like our squares. The group consisted of girls from the Escola Normal and boys from the Escola Superior da Agricultura. After about 5 evening sessions, the Brazilians practiced, modified the Virginia Reel, Texas Star, etc., to the quadrilhas and made a beautiful presentation.

Teheran, Iran . . . Five active groups are dancing or learning to dance in Tehran. Tehran Tangle Feet have 3 active squares, with Col. John Wood and Bob Kriesten calling. They also have a class in its 6th week, taught by Chief "Chris" Christianson and Sgt. Tommy Gann. Tehran Twirlers at the officers club have two squares, Col. Wood calling. The American Teen Club is also sponsoring a group of four squares, Kriesten teaching. Square

Dancers enjoying the Spring Jamboree of the European Assn. of American Square Dance Clubs at Ruislip Air Base in England. Tommy Cavanaugh at the mike. Square dancers from all over Europe attended this event.

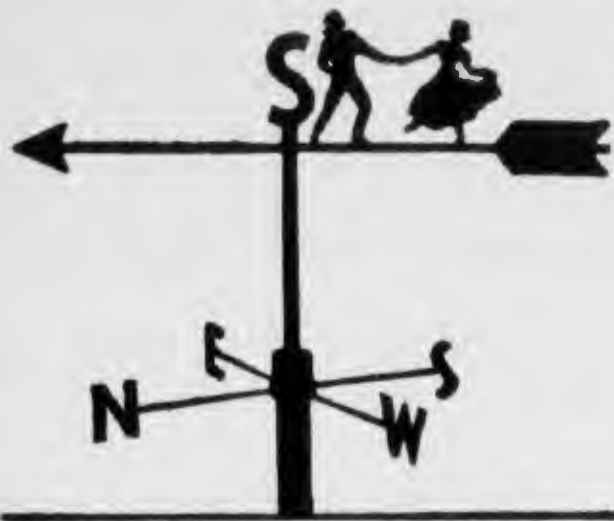
dance classes are being conducted at the Iran-American Society for a mixed Iranian-American group by Kriesten. The language barrier does not prevent the class from progressing quite well. The Tehran Tangle Feet put on a demonstration dance at the American Embassy on the 4th of July and the response was most gratifying.

South Pacific . . . The South Pacific Square Dance Review is a news-sheet published as "A Round-Up of Country-Western Dancing" in New South Wales, Australia. It is produced by the Square Dance Society of N.S.W., the Square Dancing Society of Queensland, the Square Dance Society of Victoria, the Colin Huddleston Group of South Australia and clubs in New Zealand, Papua and the Fiji Islands (!). It contains news items, dance calendars and enthusiastically presented announcements of coming events. One of these is the Fifth National Convention at Melbourne on October 3. Special transportation arrangements have been made from various parts of the area.

Tripoli, Libya . . . A "Texas Hoedown" and barbecue were held at the L & D Ranch (Villa Tallaheddin), home of the American Ambassador E. Allen and Mrs. Leightner, Jr. The Ambassador issued a formal request to Tommie Thompson, caller at Wheelus AFB, to bring a square of dancers and demonstrate the art before honored guests, dignitaries and base officials. The affair was held on the rooftop of the villa, decorated western style. After the colorful demonstration which was totally enjoyed, dancers invited the other guests to join in a mixer, which was also a delight to everyone. Each of the dancers was given a gift by the Ambassador and his wife.

In Tripoli, Libya, square dancers performed for the American Ambassador. From left, Caller Tommie Thompson and his wife, Kay; Ambassador E. A. Leightner, Jr. and Mrs. Leightner; and the group of dancers from Wheelus A.F.B.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Canada

The 5th International Square Dance Convention held in Regina, Sask., last June, can be termed a great success, with registrations cut off at hall capacity of 600 couples. Jack and Jean Mather, Earle and Jean Park, Frank and Ethel Wilson, were active in organizing the affair. A particularly enjoyable feature was the Friday morning Good Egg Breakfast served at tables set up on one of the main streets, which was closed to traffic that morning. Five field kitchens were set up by the Canadian Army and their cooks prepared the breakfast. The convention staff acted as waiters. Street dancing went on all morning attracting hundreds of spectators on their way to work. The Glasgow, Montana, delegation headed by George and Alma Johnston, were awarded the 6th International Convention which is planned tentatively for the first weekend in June, 1965.

—Scotty Wilson

Recently RCAF Station at Lowerther, Ontario, was host to the most northerly clubs in Ontario. Kapuksany Flairs and Squares; Harty Square Dancers and Opasatika Squares were the guests. These four clubs are situated on a stretch of lonely northern highway spanning 30 miles. Chuck Quann and Fran Bromelo were the callers.

Skeena Squares of Terrace, Kitimat and Prince Rupert, B.C., were the first group of dancers to travel to Ketchikan, Alaska, by ferry and danced on board, of course. They all had such a wonderful time this bids fair to become an annual event. At Terrace's annual Jamboree John Brasseur of Vancouver was the caller. Ketchikan dancers traveled to Prince Rupert for their annual hoedown.

—Myrtle Dippett

Alaska

The Dudes and Dames at Elmendorf AFB held a festive anniversary dance on July 31 to commemorate 13 years of square dancing at the Top of the World. Following this happy event the club made plans for beginner classes

in the fall season. Starting September 4, Ed Adams has been teaching beginning squares Friday nights at the Northern Lights Community Center on Elmendorf, drawing recruits from that base, from Fort Richardson and the city of Anchorage. Classes continue thru the long, cold Alaskan winter nights, with almost 20 hours between sundown and sunup. Dudes and Dames dance each Saturday night at the Center.

—SMSGT Howard J. Dougherty

Northwest Notes

Two clubs who dance to the calling of Ralph Rowland at Square Acres, Tacoma, Wash., joined forces for a family picnic and camp-out during the summer.

—Georgia Main

Sponsored jointly by the Oregon Federation of Square Dance Clubs and the Rogue Sis-Q Area, the 1964 Summer Festival closed a 3-day run on July 18 at Grants Pass with a total attendance of about 4000 dancers and spectators. George and Bettymae Ray were General Chairmen. Jack Petri from Castro Valley, Calif., was the featured caller with Ray and Jean Hanna from Oakland conducting the round dance classes.

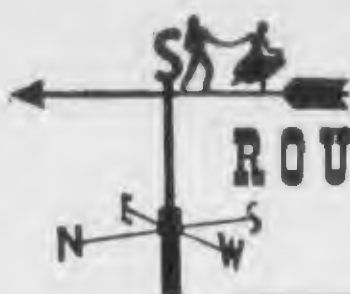
—Faye Rathbun

Oklahoma

The Oklahoma State Federation of Square Dance Clubs will hold its 18th Annual State Festival on November 7th at the Municipal



Romance is rampant this month. And square dancing had a lot to do with it all. Pictured here are Helen Parks and Dick Eubank who first met last January at a beginner square dance class in Ridgecrest, Calif. They were wed in March at Inyokern.



ROUND THE OUTSIDE RING

Auditorium in downtown Oklahoma City. The Festival will kick off with free coffee and a Jam Session at 9 A.M. followed by a Fashion Show at 10:00. Panels will be held at 11:00; a round dance clinic from 1 to 3 P.M., with John and Wanda Winters from Garland, Texas, and Gene and Edna Arnfield of Skokie, Ill., as instructors. The square dance clinic will be held from 3 to 5 P.M. with Booth Davis, Hobbs, N.M.; Beryl Main, Denver, Colo.; and Toby Dove, New Orleans, La. —*Leo Spoon*

Michigan

The Kalamazoo Area Square Dance Assn. Fall Festival took place on September 25 at Portage Central Junior High with Bob Yerington of Muscatine, Ia., calling. Ron and Dee Wagner were in charge of the rounds. Tickets to the dance entitled participants to the Kalamazoo Area Newsletter, mailed monthly, and to membership in the association. —*Alice Kniss*



These are some of the Lil Angels for whom Wanda Willey calls in Novato, California.

Nebraska

Prairie Schooners of Sidney celebrated their first anniversary in August with Mal Minshall



More romance, this time in Kentucky. In the picture Helen Kazee takes the arm of her new husband, Elwood Yoder. Attendants, too, are square dancers. The Yoders met taking square dance lessons. Square dancers from the Carousel Club attended the wedding which took place in the Farm Bureau Building where the club dances.

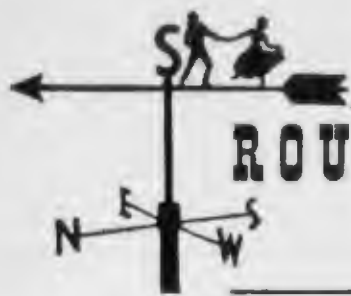
calling. Also in August the Nebraska Square Dance Assn. had a dance with Minshall calling and Harold and Norma Dougherty instructing the rounds. —*Joy Hare*

Winners of the Annual Award at the 1964 Square Dance Festival in Lincoln were Dean and Virginia Weimers and Ernie and Naomi Gross, all of whom have worked very hard to advance square dancing in the area. The Festival Booster Award was presented for the first time this year to the square dance club that sold the most spectator tickets to the festival. Hi-Flyers from Lincoln AFB won by selling 677 tickets.

Newly elected officers for the '64-'65 season for the Lincoln Council of Square and Round Dance Clubs are Roscoe Roeder (re-elected as President); Dick Arnold, Vice-Pres.; Bonnie Banneman, Secretary; Paul Mullins, Treas.; Harold Crate, Summer Dances; Bill Hartz, Leadership Chairman; Donna Reilley, Publicity Chairman and Historian. The 1965 Festival Chairman is Ken McCartney and for 1966, Don and "Corky" Reed will be in the saddle.

Ohio

Cedar Point at Sandusky was the setting for the Annual Cedar Point Square Dance Convention in July. Callers were Johnny Davis, Dave Taylor, Jack May, Pete Peters, plus the Jim Coys and Frank Lehnerts on rounds. The Sunday program consumed the full day in two



ROUND THE OUTSIDE RING

ballrooms on the lake with varied events.

—Jo Peters

Alma Miller is active with children's groups in Dayton. She continued with teaching square dancing during the summer when school was closed and used the dancers to appear at various gatherings to encourage other young dancers. She also has a group where children and adults dance together.

In Sandusky, Stan Burdick, formerly of Hamilton, is now in charge of the YMCA. He started the square dance activity from scratch and is going along in fine fashion. The Y took over an old grocery store and put it in surprisingly fine shape for dancing. —Alma Miller

Indiana

More than 15 square dance clubs were represented at an Indiana-Michigan Traveling Banner Jamboree Dinner Dance at Eby's Pines Restaurant in Bristol. The Traveling Banner Committee set up the affair to encourage relationships between clubs and for clubs who do not dance in summer to retrieve banners which had gone wandering. Virgil Troxell of Indiana was the M.C.; Don Gordon from Michigan was in charge of round dancing. Both were also among the 18 callers on the roster. Traveling Banners made a colorful display around the room and the costumes of the dancers intrigued the other diners in the restaurant.

—Louise Spore

California

It's not too early to note the dates May 21-23, 1965, for then is when the 12th Annual California State Square Dance Convention takes place in Bakersfield. It can be a family affair for there will be a free baby-sitting service. Dancing will be in three air-conditioned buildings at the fairgrounds and in the new Civic Auditorium downtown. The swimming pool at the fairgrounds will be open all three days for hotfooted dancers to cool their tired toes.

—Joan Smart

Wanda Willey's group of dancers called Lil Angels, in Novato, keep a busy schedule. Besides their dancing for fun they participate in parades and demonstrate square dancing before various groups. They're between 9 and 11 years old and in July chartered a bus and spent the day as guests of the San Francisco Giants at their ball game. Also in July they let the parents in on the fun by having a family picnic at Stafford Dam, with all the sack races, wiener roasts, etc., which make such an affair successful. And square dancing, of course. The children are most enthusiastic about the dancing and enjoy working off their excess energy.

Florida

More than 2000 registrants made the Florida State Convention at Miami Beach in June an event to be remembered. An important benefit to the square dance cause as a whole was the excellent coverage by the Miami Beach Daily Sun and the Miami Herald. The latter sheet used a feature story written by square dancer Therese Bavly, a member of Ocean Waves Square Dance Club.

—Morry Hertzog

Here is a group of square dancers from British Columbia, Canada, pictured on the deck of one of the Alaska ferries. They were on their way to square dance in Ketchikan, Alaska.



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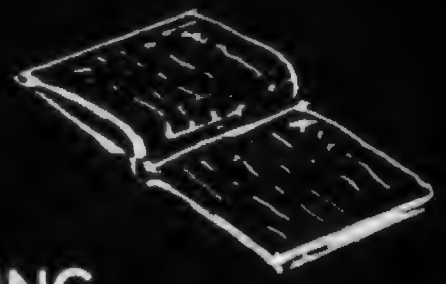
Black Kid Oxford

Write for complete catalog and ordering instructions

Fashions by Nita Smith

113 WALTON - BOX 5

COLLEGE STATION, TEXAS

*October 1964*

THE GRAND SQUARE and its many counterparts are a good example of a dance where the side couples do one action while the heads are doing another. This month George Elliott tackles the project which he calls Half and Half. It takes a lot of moving but it provides excellent workshop challenge.

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the side of the town
Circle up four and don't fall down
Head gents break and make 2 lines
Forward eight and back in time
One and four across from you do a right and left thru
Then a double swing thru
The other four star thru and square thru
three-quarters round
When you come down
Everybody find old corner and left allemande

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the side of the town
Circle up four and don't fall down
Head gents break and make that line
Forward eight and back in time
Across from you do a right and left thru
Two and three across from you Suzy Q
The other four half sashay
Go up to the middle and back
Then square thru three-quarters round
When you come down turn back
Everybody work and trail thru
Find old corner left allemande

One and three forward and back
Same ladies chain
Turn the girl a half sashay
Then star thru and circle four
Head gents break and make that line
Forward eight and back in time
One and four across from you a right and left thru
And a right and left back
Now turn your girl and suzy Q
The other four a right and left thru
You turn the girl and star thru
Then a left square thru go all the way around
Partners all a left hand swing
Promenade old corner round the ring

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
Two and four a right and left thru
One and three go forward and back
Same four square thru go nine hands
The other four separate and star thru
Same four separate and star thru
Same four separate and star thru
Find old corner, left allemande

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
Two and four a right and left thru
One and three you bow and swing
Then promenade the outside ring
Go half way round
Come into the center and do sa do
One time around to an ocean wave
The other four separate and star thru
Inside four pass thru
There's old corner left allemande

One and three a half sashay
Go up to the middle and back that way
Go down the middle pass thru
Separate go round one
Into the middle and do sa do
The other four left square thru
Go all the way
The inside four box the gnat
Then square thru three-quarters round
When you come down
Find old corner, left allemande

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the side of the town
Circle up four and don't fall down
Head gents break and make that line
Forward eight and back in time
Couple one you raise your hand
Do a right and left thru across from you
The other four a left square thru
Go all the way
The other four star thru and pass thru
Then find the corner for a left allemande

One and three go forward and back
Same ladies chain
Turn the girl in the usual way
Partners all half sashay
Heads promenade single file
Go three-quarters around
The other four square thru three-quarters round
When you come down
Find old corner and left allemande

FIELDS OF CLOVER

By Fred Applegate, Costa Mesa, California

One and three star thru
Double pass thru
Clover leaf that's what you do
Face your partner and pass thru
Lines divide and clover leaf
Go Dixie grand, right, left, right
Left allemande

or

Head ladies chain across with you
One and three star thru
Double pass thru
Clover leaf meet someone new
Double pass thru
Face your partner, pass thru
Wheel and deal, double pass thru
Clover leaf, yes you do
Double pass thru
Face your partner, pass thru
Wheel and deal, left allemande

or

Head ladies chain across with you
One and three star thru
Double pass thru
Clover leaf, meet a new Sue
Face your partner and pass thru
Wheel and deal, double pass thru
Clover leaf, yes you do
Face your partner and pass thru
Wheel and deal, double pass thru
Clover leaf, don't just stand
Here comes corner, left allemande

SINGING CALL x

CARELESS LOVE

By Bill Green, Hacienda Heights, California

Record: Hi-Hat 310, Flip instrumental with
Bill Green

OPENER, MIDDLE BREAK and CLOSER

One and three square thru three hands just
for fun

Separate and travel round just one

Pass thru, right and left thru, there you turn
her too

Dive thru, star thru, cross trail

Left allemande, grand right and left

Your heart will burn 'til you meet your pet
(promenade)

Take the lady home, the stars all shine above
Have a care for me, oh careless love

FIGURE

One and three promenade just half way round

All four ladies chain three-quarters round

One and three square thru, four hands around
you go

You'll meet a girl and do a do sa do

Swing thru then watch it man

A right hand swing, left allemande and then

Come back one, promenade beneath the stars
above

Have a care for me, oh careless love

SEQUENCE: Opener, figure twice for heads,
break, figure twice for sides and closer

SHORTIE

FINK THAST

By Vern Smith, Dearborn, Michigan

Promenade

One and three wheel around and star thru

All eight Frontier whirl

Find the corner, left allemande

CHANGE HANDS

By Harley Smith, Covina, California

Heads to the middle and back with you

Forward again a half square thru

Then a right and left thru with the outside two

With a full turn around don't be late

Outside two you separate

Come down the middle with a half square thru

Then a right and left thru with the outside two

Now whirl away with a half sashay

Box the gnat across the way

Change hands, left allemande

TEXAS STAR THRU

By Gene Pearson, Groves, Texas

One and three lead out to the right circle up four

Head gents break make a line of four

Forward eight and back with you, star thru

Dive thru, star thru, cross trail

Go around one make a line of four

Do a right and left thru, then star thru

Square thru four hands, U turn back

Box the gnat, cross trail thru

Allemande left

DIFFERENT

TOGETHERNESS

By Pete Julian, Colorado Springs, Colorado

Side two ladies chain across

Turn 'em around, don't get lost

Couple one face couple two

Do a right and left thru

New couple one do a half sashay

Lead to the right and circle up four

Ladies break make a line of four

Couple three do a half sashay

Lead to the right and circle up four

Men break make a line of four

Forward eight and back like that

Center four box the gnat

Back right out make a line of four

Forward eight and back once more (4 men,
4 gals)

Everybody star thru, now promenade two by two

Around that ring don't slow down

Men roll back with a left face whirl

Promenade your corner girl (original partner)

Promenade I'm telling you

Get along home and swing a few

SPECIAL WORKSHOP EDITORS

June Berlin Workshop Coordinator

Joe Fadler Round Dance Editor

Bob Page Square Dance Editor

Don Armstrong Contra Dance Editor

MOVE UP #2

By Julius King, Lexington, Massachusetts

Four ladies chain three-quarters round
Catch 'em left and turn on around
All four ladies grand chain
Across in the middle, gone again
Heads forward and back with you
Star thru, pass thru
Left square thru three hands with you
Count to three and the center two
Right and left thru and turn 'em too
Face a two and left square thru
Three-quarters round, outside two
Frontier whirl, go right and left thru
Turn the girl to beat the band
Square thru three-quarters man
Find the corner, do a left allemande

SPREAD MOORE

By Pete Moore, Wiggins, Mississippi

Head ladies chain to the right
Heads go forward and back I say
Now roll the girl a half sashay
Heads to the right and circle four
Let the ladies break to lines of four
Forward eight and back you reel
Now pass thru and spread the wheel
Forward eight and back with you
Cross trail, left allemande

SWAN'S STAR CHAIN

By Walt Swan, Riverside, Rhode Island

Head two couples star thru
Same ladies chain, turn 'em and pass thru
Star thru, same ladies chain
Turn in time to pass thru and bend the line
Star thru, same ladies chain
Pass thru, center two star thru
Same ladies chain
Those facing out U turn back
Same two star thru, left allemande

LITTLE JIM'S

NUMBER ONE

All by Jimmy Huff, Lafayette, Louisiana

One and three square thru
Right and left thru, full turn
Substitute
Left allemande

NUMBER TWO

Head ladies chain left
New head ladies chain across
Sides square thru
Right and left thru, full turn
Substitute, pass thru
Left allemande

QUICKIE

Promenade
Two and four wheel around
Right and left thru, pass thru, U turn back
Star thru, roll away half sashay
Substitute
Right and left grand

FARM BUREAU #1

By Ray Vierra, Concord, California

One and three go right and left thru
Star thru, pass thru
Double swing thru
Girls U turn back
Bend the line
Star thru, left allemande

GRAND SWING THRU #3

By Gordon Blaum, Miami, Florida

Head ladies chain three-quarters round
Keep her on the right, forward six and back
Then do sa do to an ocean wave
Balance up and back
Grand swing thru
Swing by the right, swing by the left
Again swing by the right, swing by the left
Bend that line, centers run
Roll this girl a half sashay
All four men Dixie chain
First one left, next one right
Around one, pass this gent on by
Allemande left

SINGING CALL x

SHE'S YOUR GIRL

By Ed Keen

Record: Windsor 4832, Flip instrumental with
Al Brundage

OPENER, BREAK and CLOSER

Four ladies chain and here's the reason why
She's gonna circle with a handsome guy
You chain 'em back and brother don't be blue
She'll circle with another lucky boy or two
Left allemande and do sa do her there
Go weavin' in and out around the square
You promenade her cause she knows that you're
her guy

She's gonna love ya till you die

FIGURE

Head two couples promenade and go about
half way

Down the middle cross trail go round one I say
In the middle box the gnat then a right and
left thru

Square thru about three-quarters round will do
Left allemande and walk on by your maid
You swing the next and then you promenade
Don't you dare to steal a kiss, or sparks are
gonna fly

She's gonna love ya till ya die

ALTERNATE PATTERN

I'll shout it from the house tops, I'll tell the
whole wide world

She dances mighty nice and she's my girl

You take her home and settle down cause she's
your sweetie pie

And she's gonna love ya till ya die

TAG ENDING

She's gonna love ya till ya die, die, die

She's gonna love ya till ya die

SEQUENCE: Opener, figure twice for heads,
break, figure twice for sides, closer and
tag ending

PERFECT ENDING

DANCING ON A MOONBEAM

By Pete and Ann Peterman, Fort Worth, Texas

Record: Grenn 14064

Position: Closed, M facing LOD

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Side, Touch, Side, Touch; Dip, —, Recover, —;

In Closed pos M facing LOD wait 2 meas; step side (COH) on L, tch R to L, side on R, tch L to R; dip back (RLOD) on L, hold 1 ct, recover fwd (LOD) on R, hold 1 ct.

DANCE

1-4 Forward, —, Forward, —; Side, Recover, Cross, —; Recover, Side, Cross, —; Recover, Pivot, 2, —;

In Closed pos walk fwd LOD on L, hold 1 ct, fwd on R, hold 1 ct; side (COH) on L, recover on R, L XIF (W XIB) of R diag twd wall and LOD to loose SIDECAR pos, hold 1 ct; recover on R, side (COH) on L, R XIF (W XIB) of L diag twd COH and LOD to loose BANJO pos, hold 1 ct; recover on L, pivot (1/2 RF) R, L, hold 1 ct ending in CLOSED pos M facing RLOD.

5-8 Back, —, Back—; Side, Recover, Cross, —; Recover, Side, Cross, —; Recover, Pivot, 2, —;

Step back LOD on R, hold 1 ct, back on L, hold 1 ct; side twd COH on R, recover on L, R XIB (W XIF) of L diag twd wall and LOD to loose SIDECAR pos, hold 1 ct; recover on L, side twd wall on R, L XIB (W XIF) of R diag twd COH and LOD to loose BANJO pos, hold 1 ct; recover on R, pivot 1/2 RF L, R, hold 1 ct ending in CLOSED pos M facing LOD.

9-12 Forward, —, Forward, —; Forward, Close, Back, —; Back, Close, Forward, —; Pivot, —, 2, —;

Fwd LOD on L, hold 1 ct, fwd on R, hold 1 ct; fwd on L, close R to L, back on L, hold 1 ct; back on R, close L to R, fwd on R, hold 1 ct; full R face pivot L, hold, R, hold ending in CLOSED pos M facing LOD.

13-16 Forward, —, Forward, —; Forward, Close, Back, —; Back, Close, Forward, —; Pivot, —, 2, —;

Repeat action of meas 9-12 ending in Closed pos M facing LOD.

17-20 Forward, —, Forward, —; Side, Close, Forward, —; Side, Close, Side, Tch; Side, Close, Side, Tch;

Keeping Closed pos step fwd on L, hold 1 ct, fwd on R, hold 1 ct; side L, close R to L, fwd on L, hold 1 ct; side R, close L to R, side R, tch L to R; side L, close R to L, side L, tch R to L.

21-24 Back, —, Back, —; Side, Close, Back, —; Side, Close, Side, Touch; Side, Close, Side, Touch (to wall);

Step back RLOD on R, hold 1 ct, back on L, hold 1 ct; side R, close L to R, back on R, hold 1 ct; side L, close R to L, side L, tch R to L; side R, close L to R, side R turning 1/4 R to face wall, tch L to R ending in CLOSED pos.

25-28 Side, Close, Cross, —; Recover, Side, Cross, —; Side, Behind, Side, Front; Twirl, —, 2, —;

Step side LOD on L, close R to L, L XIF (W also XIF) of L, hold 1 ct; recover on R, side L, R XIF (W XIF) of L, hold 1 ct; (Vine) step side L, XRIB of L, side L, XRIF of L; fwd L, hold, fwd R, hold as W makes slo RF twirl LOD R, hold, L, hold under joined M's L & W's R hands ending in CLOSED pos facing wall.

29-32 Side, Close, Cross, —; Recover, Side, Cross, —; Side, Behind, Side, Front; Twirl, —, 2, —;

Repeat action of meas 25-28 ending in Closed pos M facing wall.

BRIDGE

1-2 Turn Two-Step; Turn Two-Step;

Do 2 RF turning two-steps ending in Closed pos M facing LOD.

Ending: On meas 32 W does SNAP twirl as M walks L,R, BOW and CURTSY.

Sequence: Intro, Dance, Bridge, Dance, Ending.

JIVY

HONEYCOMB

By Louis and Lela Leon, Bakersfield, California

Record: Hi-Hat 804

Position: Open-Facing for Introduction, Butterfly (M facing wall) for Dance

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Together, —, Touch, — (to Butterfly);

Wait 2 meas in Open-Facing pos, M's back to COH, M's R and W's L hands joined: step back on L twd COH, —, point R two partner, —; step fwd R, —, touch L by R and take Butterfly pos, —.

DANCE

1-4 Face to Face; Back to Back (Change Hands); Circle, —, 2, —; 3, —, 4, (to Semi-Closed) —;

In Butterfly prog LOD do a face-to-face two-step starting swd L, close R to L, step swd L, —; continuing along LOD pivot on L ft and swinging trailing hands thru (M's R and W's L) do a back-to-back two-step starting side twd LOD on R, close L to R, side on R, —; releasing M's R and W's L hands join M's L and W's R and both walk around in a circle (M LF, W RF) with 4 slow strutting steps to end in SEMI-CLOSED pos both facing LOD (L,—,R,—; L,—,R,—).

5-8 Dip Fwd, —, Recover, —; Dip Back, —, Recover, —; Twirl, —, 2, (to Open) —; Walk, —, 2, —;

Dip fwd on L, hold 1 ct, recover back on R, hold 1 ct; dip bwd on L, hold 1 ct, recover on R, hold 1 ct; as M walks fwd 2 slo steps (L,—,R,—) W twirls RF under joined lead hands (W's R, M's L), in 2 slo steps ending in OPEN pos; walk fwd 2 slo steps L,—,R,—.

9-16 Repeat Action of Meas 1-8 quickly adjusting to BUTTERFLY pos on first step.

17-20 Face to Face; Dip Fwd, —, Recover, —; Face to Face; Dip, —, Recover, (Face) —; In Butterfly pos do a face-to-face two-step stepping swd L twd LOD, close R to L, step swd L turning 1/4 L to Open pos facing LOD, hold 1 ct; dip fwd on R swinging trailing hands thru (M's R, W's L), hold 1 ct, recover back on L turning 1/4 R to face partner in momentary Butterfly pos, hold 1 ct; moving twd RLOD do a face-to-face two-step stepping swd R, close L to R, swd R turning 1/4 to face RLOD in LEFT OPEN pos (M's L and W's R hands joined), hold 1 ct; dip fwd L swinging joined hands thru, hold 1 ct, recover back on R turning 1/4 L to face partner in momentary Butterfly pos and slightly to L side of partner, hold 1 ct.

21-24 W Twirl (RF) Across, 2, 3, Hop/Swing; W Twirl (LF) Back, 2, 3, Touch; (Slo) Roll, —, 2, —; 3, —, 4, — (to Open);

(Retain M's L and W's R hands only) M steps across LOD passing L shoulders and moving twd wall and turning 1/2 LF to face COH and partner with a quick L,R,L, hop L/swing R (basic schottische step) as W twirls R across LOD making a 1/2 RF turn to face wall and partner with quick R,L,R, hop R/swing L with FULL arm extension; M starting R ft quickly steps back across LOD twd COH passing R shoulders making a 1/2 turn RF to face partner and wall with a R,L,R, touch L by R as W does a reverse twirl (LF) under M's same raised L hand across LOD and twd wall turning 1/2 around to face partner stepping L,R,L, tch R by L; releasing hands and traveling down LOD both do a solo roll in 4 slow steps (M LF, W RF) to end in OPEN pos both facing LOD. NOTE: The "hop/swing" and arm extension (like pulling away from each other) is done in one motion. Change sides in 2 quick steps, face on ct 3, hop/swing on ct 4.

25-32 Repeat Action of Meas 17-24 adjusting to BUTTERFLY pos M facing wall on first step, ending in OPEN pos both facing LOD.

BRIDGE

1-4 Step Fwd, —, Point Fwd, —; Turn, Step, Step, (Face RLOD) —; Step Fwd, —, Point Fwd, —; Turn, Step, Step, (Face LOD) —; Step fwd L, hold 1 ct, point R fwd, hold 1 ct; releasing inside hands both spot turn inward (M RF, W LF) with a quick R,L,R, to face RLOD in LEFT OPEN pos

with M's L and W's R hands joined; starting twd RLOD repeat action of meas 1 stepping fwd L, hold 1 ct, point R fwd, hold 1 ct; releasing inside hands both spot turn inward (M LF, W RF) with a quick R,L,R, to momentarily take Open pos facing LOD then at last moment turn to face partner ready to repeat dance.

Sequence: Dance, Bridge, Dance, Bridge, Dance, Ending.

TAG ENDING

1-4 Face to Face; Back to Back (Change Hands); Circle, —, 2, —; 3, Bend; Chug Repeat action of meas 1-4 of dance except to take a two-hand hold facing partner and bend knees on last step then chug apart holding hands on last concluding note.

Note: A face/touch may be used instead of a hop/swing in meas 21 but much of the flavor will be lost.

FLows EASY

HARVEST MOON

By Gus and Sally Pipkin, Kansas City, Missouri

Record: Top 26007

Position: Intro — Open-Facing, Dance — Semi-Closed facing LOD

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

In Open pos M's back to COH M's R and W's L hands joined, wait 2 meas; step back twd COH on L, —, point R twd partner, —; step tog R, —, (to SEMI-CLOSED) touch L to R, —; ending both facing LOD.

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; (Box) Side, Close, Fwd, —; Side, Close, Back, —;

In Semi-Closed do 2 fwd two-steps in LOD L,R,L,—; and R,L,R,— turning 1/4 RF to face partner on last step taking CLOSED POS; step side LOD on L, close R to L, fwd L, —; step side RLOD on R, close L to R, back on R, —.

5-8 Side, Behind, Side, Front; Turn Two-Step; Turn Two-Step; Pivot, —, 2, —;

In LOOSE CLOSED pos step side LOD on L, step R behind L (W XIF), side L, cross R in front of L (W XIB); do 2 RF turning two-steps making 1 complete turn; couple pivot L,—, R,— to end in SEMI-CLOSED pos facing LOD.

9-16 Repeat Action of Meas 1-8 to end in CLOSED pos M facing wall.

17-20 Cross Over, 2, Face, —; Side, Behind, Side, —; Cross Over, 2, 3, —; Fwd Two-Step;

Retaining M's L and W's R hand holds M crosses twd wall L,R,L turning to face partner and COH (W crosses in front of M under her R and his L hands turning 1/2 RF to face partner and wall), —; in

BUTTERFLY pos step side LOD on R, cross L behind R (W XIB), step side LOD on R, —; drop trailing hands but retaining M's R and W's L hands with M crossing behind W L,R,L to face LOD with inside hands joined (W crosses under her L and his R hands, R,L,R to face LOD), —; fwd two-step to end in OPEN pos facing LOD.

21-24 Two-Step Away; Two-Step Together; Side, Close, Side, Touch; Side, Close, Side, Touch;

Turn away from partner in 2 two-steps (M LF and W RF) making a half circle and coming back to partner to take CLOSED pos M facing wall; step side LOD on L, close R to L, side L, tch R; side R in RLOD, close L to R, side R, tch L to R.

25-28 Fwd, Step/Step, Back, Step/Step; Fwd, Step/Step, Back, Step/Step; Fwd, 2, 3, Swing; Back, 2, 3, Touch;

In Closed pos M facing wall step fwd L, fwd QR/QL, back R twd COH, back QL/QR; (Samba Step) repeat meas 25; still facing wall fwd L,R,L, swing R fwd (W swing back just slightly lifting foot off floor with toe pointed down); back twd COH R,L,R, tch L to R ending in loose CLOSED pos M facing wall.

29-32 Side, Behind, Side, Front; Turn Two-Step; Turn Two-Step; Walk (W Twirl), —, 2, —;

In loose Closed pos step side LOD on L, R behind L (W XIF), side L, cross R in front of L (W XIB); do 2 RF turning two-steps; M walks fwd 2 slo steps L,—, R,— (W does 1 RF twirl under her R and his L hands) to end in SEMI-CLOSED pos facing LOD.

DANCE GOES THRU TWICE

Ending: On meas 32 second time thru M Walk, 2 (W Twirl RF), Step Apart, Point.

EZYWUN

By Joe Johansson, Transcona, Manitoba

**Head two couples star thru
Then double pass thru
Centers in and cast off
Three-quarters round to a line of four
Forward eight and back with you
Star thru across from you
Substitute and square thru
Three-quarters round, look out man
Allemande left**

LADIES HOOKER

By Art Miller, Anaheim, California

**Head ladies chain
One and three promenade half way
Lead to the right, circle up four
Head break, go up and back
Sides Frontier whirl
Girls hook right, turn the line
One full turn
Wheel and deal, right and left thru
Dive thru, star thru, cross trail
Left allemande**

BILL'S DEER

By Bob Hayden, Lake Jackson, Texas

**Head two ladies chain right
New side ladies chain across
Two and four right and left thru
Pass thru around one line up four
Forward eight and back again
Bend the line, listen close
Center four half square thru
Ends pass thru
Go right and left grand**

GOOD

MARE'S LEG

By Frank Sanders, Ogden, Utah

**Four ladies chain a grand chain four
Turn those girls across the floor
Two and four go right and left thru
One and three square thru
Four hands around in the middle you do
Split those sides around just one
Line up four have a little fun
Forward eight and back with you
Forward again, pass thru
Wheel and deal, roll 'em on in
Double pass thru, face your partner
Star thru, centers in
Cast off three-quarters round
Pass thru across the town
Wheel and deal, girls in the middle
Girls pass thru, stick out your hand
Left allemande**

KATIE

By Dick King, Portland, Oregon

**One and three bow and swing
Promenade the outside ring
Three-quarters round that's what you do
Two and four do a right and left thru
Full turn around, dive thru
Frontier whirl
Circle four on the side of the floor
Head gents break to lines of four
Forward eight, back with you
Bend the line, go right and left thru
Turn 'em right around, pass thru
Cast off three-quarters round
Do a right and left thru
Square thru four hands around inside the square
Make it five, when you get there
Forward out and back with you
Bend the line, right and left thru
Pass thru, cast off three-quarters round
Right and left thru, turn the girls
Cross trail, left allemande**

CONTRA CORNER

MAPLE LEAF JIG

Traditional

**1, 3, 5, 7 active and crossed over
Actives do sa do in the middle
Allemande left with the one below
Go down the center in lines of four
Turn around come back to place
The same four circle left
The other way back, circle right
Same two ladies chain across
Chain them back, don't get lost**

TRY THESE

Here for your amusement are a few "Rotates" which Ken Beck of Goldsboro, North Carolina, uses during an evening of dancing. He says his dancers seem to be amused at rotating in this fashion—perhaps your dancers will feel the same.

Side couples lead to the right
Do a right and left thru, turn your Sue
New side couples do sa do all the way around
Make an ocean wave, rock it up and back
Do a right and left thru, that's what you do
Square 'em up right there for another square

Walk around the left hand lady
See saw taw, you all
Face corner, all eight chain
That right and left and turn your Jane
Forward eight back you're told
When you get back girls fold
Star thru, all promenade half way round the square
Four ladies chain when you get there
Stand right there that's what you do
I have another square for you

Head ladies chain across from you
One and three do a half square thru
Right and left thru the outside two
Inside couples Frontier whirl
Same ladies chain
Same two couples half square thru
Frontier whirl that's what you do
Stand right there, we'll have another square
Join hands circle up left
Three-quarters round the square
Smile when you get there
Bow to your partner, corner too
Stand right there for you're not thru

Head two couples the ladies chain
Same couples star thru, pass thru
Roll away a half sashay
Same two make a U turn back
Substitute
Inside two the ladies chain
Same two star thru, pass thru
Roll away a half sashay
Make a U turn back
Square your sets just like that

Head two ladies chain across
Head gents with your boss
Pass thru, separate round one
In the center right and left thru
Full turn to the outside two
Right and left thru that's what you do
Inside two split two round one
Make a line, forward eight come on back
Just the ends star thru
Just like that
Same two roll a half sashay
Make a U turn back
Same ladies chain across the track
Bow to your partner, corners all
Stand right there for another call

Head two couples up and back
Circle half and a quarter more, substitute
Inside two circle half and a quarter more
Square your sets like that, we'll dance some more

Head couples swing star thru
Right and left thru the outside two
Inside two make a U turn back
Box the gnat, right and left thru the other way back
Swing star thru, then Frontier whirl
Square 'em up like that with your smiling girl

EXPERIMENTAL DRILLS

Since the movement used this month is simply a star thru with no hands, any dance with a star thru could be used. Charles Worley, who sent in the description, included one example which we have printed below. You'll find the description of the movement called Bend Thru on page 70.

Heads to the middle, back with you
Go forward again and bend thru
Right and left thru, turn your girl
Bend thru, pass thru and separate
Go round one, come into the middle
Square thru three-quarters round
Split that couple, come back in
Bend thru, pass thru, switchback
Pass thru, left allemande

SINGING CALL x

ROSALIE

By Frank Lane, Lawrence, Kansas

Record: Sets in Order 146, Flip instrumental with Frank Lane

OPENER, BREAK and CLOSER

(Now circle left) with Rosalie, my darling,
Rosalie my own

Allemande your corner and you'll docey your own

Now gents star left and one time you roam
Turn your partner right and corner allemande
Come back and promenade that land
And you can make my life thrillin'
Just tell me that you're willin'
To be mine, Rosalie mine*

FIGURE

And those head (side) ladies chain you turn 'em and then

Go half square thru and a right and left thru again

Now swing thru and then box the gnat
And then let's all right and left thru the other way back

Docey round your girl now pass her by
Swing, swing the next and promenade
Oh, you can make my life thrillin'
Just tell me that you're willin'

To be mine, Rosalie mine

TAG ENDING (Last time thru omit this line* and add tag ending)

To be mine, Rosalie, swing, swing Rosalie
Mine, Rosalie mine

SEQUENCE: Opener, figure twice for heads, break, figure twice for sides and closer.

SEPARATE THE TANDEM

By Milton Lease, Palm Springs, California

(Be sure each person is in his original Tandem position before starting the separation. Each person should be number conscious and remember whether they were in the inside or outside set. See pages 24 thru 27, May 1964 Sets in Order for pictures and description of Tandem Squares.)

Just couples one and four
(I said couples one and four)
Go forward and back
Substitute, then stand pat
Head couples, just the inside two
Go into the center and star thru
Then do a full square thru, keep it neat
Right and left thru with those you meet
Side couples, the two that can
Right and left thru in the center pen
Pass on thru face a brand new two
Chain your girl in front of you
Now everybody do a half square thru
Go on to the next and pass thru
Frontier whirl, face a brand new two
Do a right and left thru, here's what you do
Face your partner, back away
Make facing lines, four face four
Join your hands make an eight hand ring
Circle left with the pretty little thing
Face your corner do a left allemande
Right to your partner, right and left grand
Then promenade home one and all
You've got two sets now for the singing call

BREAK B-1

By Mark Bates, El Cerrito, California

Head two ladies chain to the right
New head ladies chain across
All four couples half sashay
One and three square thru, go four hands
In the middle of the land
Walk right in, right and left grand

SQUARE THRU CLOVERLEAF

By John Lumpkin, Fairfax, Alabama

Heads square thru four hands
Count to four and when you're thru centers in
Ends fold, cloverleaf you do
Meet a new Sue, come down the middle
And center four square thru three hands
Centers in, ends fold, cloverleaf you do
Meet a new Sue, come down the middle
And the center four pass thru, allemande left

HAMMER

By Bruce Johnson, Santa Barbara, California

Head two couples half square thru
Then pass thru, inside arch and dive thru
Pass thru, dive thru
Pass thru and star thru
Pass thru on to the next and star thru
Inside arch and dive thru
Pass thru and dive thru
Pass thru, star thru, pass thru to the next
Star thru, dive thru
Pass thru, dive thru
Square thru three-quarters
Allemande left (if you get that far)

SWINGING THRU DIXIE

By Robert Valentine, Irvington, California

One and three do a right and left thru
Lead right, do sa do to an ocean wave
Rock it forward, rock it back
Swing thru go two by two
Swing thru once again two by two
Centers swing half again
Then all turn one quarter right
Box the gnat, gents (centers) turn back
Dixie chain with gents in the lead
Gents go right, ladies go left
Allemande left

SINGING CALL x

RED HOT MAMA

(From many standard figures from other dances)

By Bob Van Antwerp, Long Beach, California

Record: MacGregor 1038, Flip instrumental with
Bob Van Antwerp

INTRO, BREAK and CLOSER

One and three (two and four) you'll promenade
half around the town
Right and left thru now down the middle (turn
'em full around)
Whirl away and separate, round one into the
middle
Box the gnat and pull 'er by, corners all left
allemande
Grand old right and left around and hurry
don't be slow

Do sa do when you meet your Mama, once
around and promeno

Promenade your dancin' dandy, she's the one
like sugar candy

Swing your Mama, red hot Mama, sweetest gal
around

FIGURE

One and three (two and four) half square thru
then you do sa do

All the way round to an ocean wave and rock
it to and fro

Square thru the same two, four hands round
and when you're thru

You're facing out don't take all night, California
twirl the lady on the right

Dixie chain across the set, the girls turn back
and swing

Swing this lady just once around and promenade
around that ring

*Promenade this swingin' sister, you're a mighty
lucky mister

Swing your Mama, red hot Mama, sweetest gal
around

*ADDITIONAL PATTERN:

Promenade this dancin' dolly, she's as cute as
Ruth and Molly

Promenade this lady charmer, she's the one with
bows upon her

Promenade your lady mister, ask her if she has
a sister

TAG:

Sweetest gal around

SEQUENCE: Intro, figure twice for heads, break,
figure twice for sides and closer

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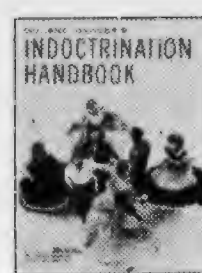
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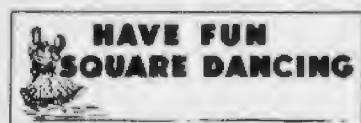
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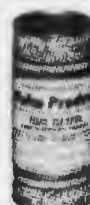
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(Letters, continued from page 3)

Lord's Prayer, to advance one of the joys of togetherness, square dancing. My introduction to both religion and square dancing was in my church.

Bruce Snider
Agana, Guam

Dear Editor:

... My wife and I have seen a number of square dance publications and believe that S.I.O. is the most interesting and informative available. We would like to subscribe. We

enjoy everything in the magazine but most especially the "Style Series" and "Experimental Lab" pages...

Pat and Rosalie Cox
Cincinnati, Ohio

Dear Editor:

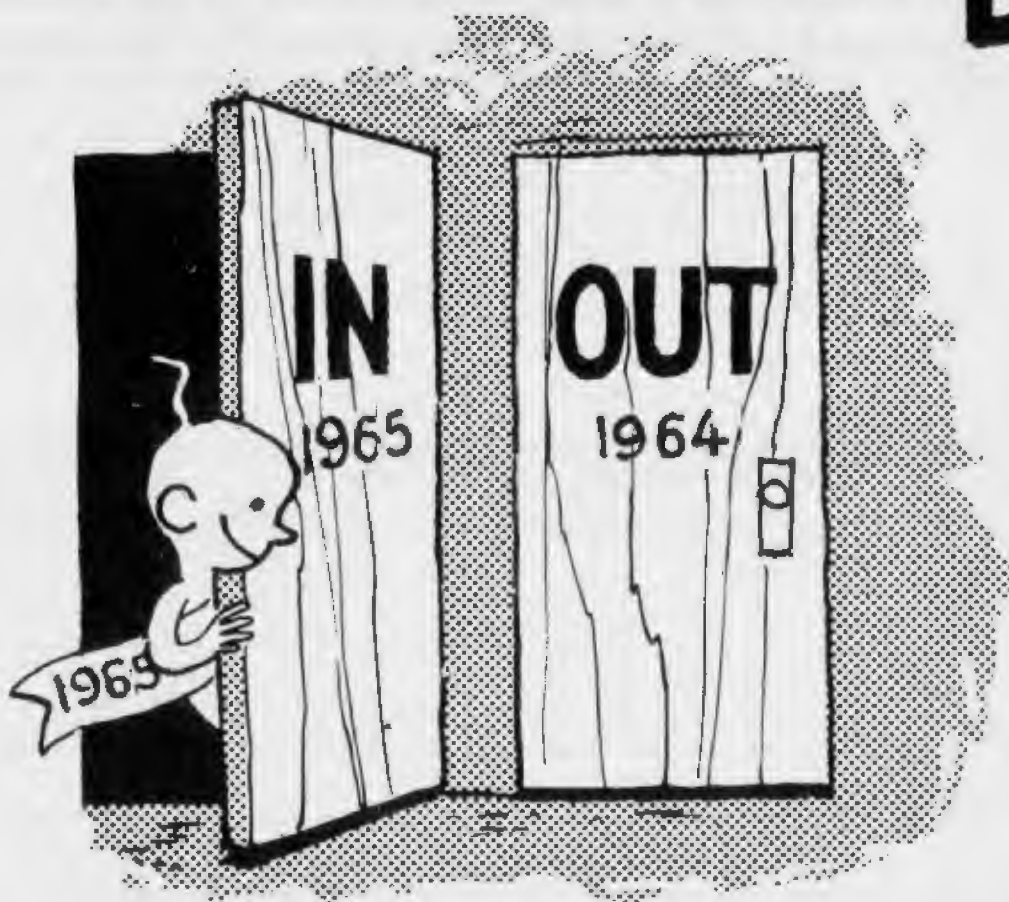
A group of us attended the National Convention at Long Beach and all we can say is that it lived up to expectations, weather included. We had a very happy time.

Eleanor Avery
Acton Falls, Ill.

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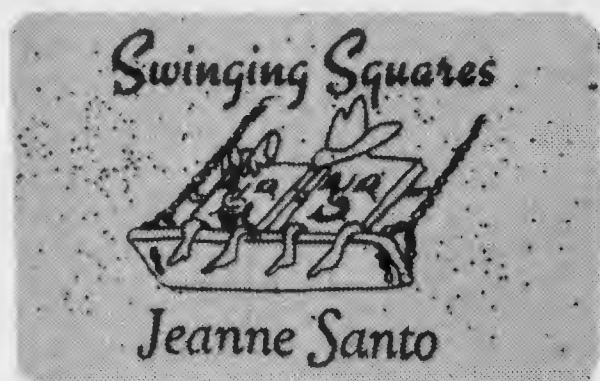
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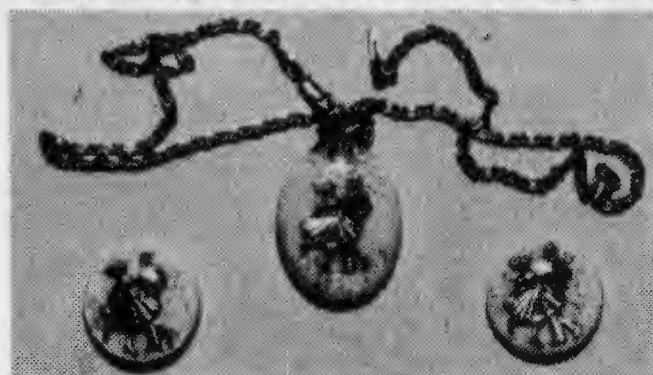
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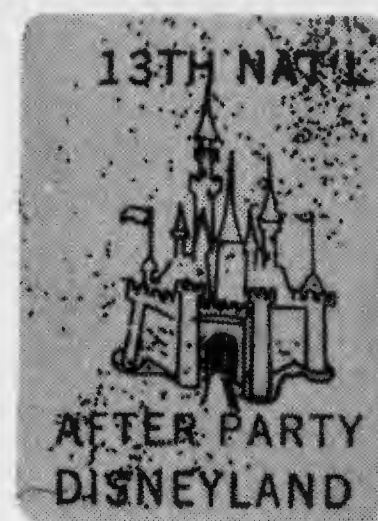
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Dear Editor:

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Claude Wiley
Wichita, Kans.

Not really, Claude.—Editor

Dear Editor:

We have just finished reading the July issue of S.I.O. which we enjoyed very much as we do each and every issue. However, under our Michigan news in 'Round the Outside Ring

we noticed an error, due to no fault of the editors. We originally had Harold Bausch booked for our Seaway Festival Dance on June 26. Due to his illness he was unable to fulfill the engagement, so we scurried around to find a replacement. We feel we were very fortunate to get such a good one at the last minute. Vaughn Parrish of Boulder, Colo., came to our rescue and did a very fine job of calling, along with Dub Perry from Flint.

Marge and Dennis Carlson
Muskegon, Mich.

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Dear Editor:

... We would like to say, "Merci beaucoup," to Sets in Order for the wonderful service provided to square dancers everywhere with the insert of "A Square Dancer's Guide to California Hospitality" in the June issue. We are hoping that each National to come will see that this same service is carried on.

It was not only a very nice way to greet all incoming dancers, but it was also very informative for all visitors to our beautiful State.

We would like also to say that listing names

and telephone numbers that visitors could contact for information throughout the State was a service appreciated by all dancers also, if the amount of 'phone calls, etc., that we received is any indication.

We not only received a tremendous number of 'phone calls about dances in our area, etc., but just five minutes before we ourselves left for the convention a man from Houston, Texas, visiting in our area, called asking where the Arena was located in Long Beach.

All in all we would say your guide was a

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complete success, and we would like to add an extra thanks for having given us an added opportunity to have helped in a small way in welcoming dancers to the 13th National.

We feel the National was a terrific success and we are sure that your guides listed many things that helped greatly in making it so.

France and Roberta Doiron
Chula Vista, Calif.

Dear Editor:

... We read every word from Sets in Order — cover to the latest Frank Grunden cartoon

(and sometimes it really hits home).

We love to read about what other clubs are doing and when we are on vacation we take in many different clubs, one set or fifty — we always have a great time. The only sad thing is — we read of so many interesting places to go and we know we can't possibly go because you can only be in one place at a time, so we go where we can and have fun just knowing you all are having fun too, wherever you are dancing...

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BULLETIN #1 FROM TEXAS

Plans for Next Convention

Roy and Lee Long are General Chairmen of the 14th National Square Dance Convention to be held in Dallas, Texas, on June 24-26, 1965. Texas dancers are collaborating in preparation for the influx of 20,000 square dancers expected to attend this giant affair. Those who are thinking towards attendance at Dallas should register as soon as possible. Pre-registration forms may be had by writing John Winter, 609 Warren Dr., Garland, Tex. Callers and round dance

leaders are especially urged to register early to facilitate programming.

Square Dance Stamp

One of the extra benefits sought as a result of the 14th National Convention in Dallas, Tex., next June 24-26 is the issuance of a special stamp commemorating square dancing to coincide with opening ceremonies at the Convention. The Stamp Advisory Committee of the Post Office department needs to be convinced of the importance of this stamp and the help of all square dancers is solicited. Dancers

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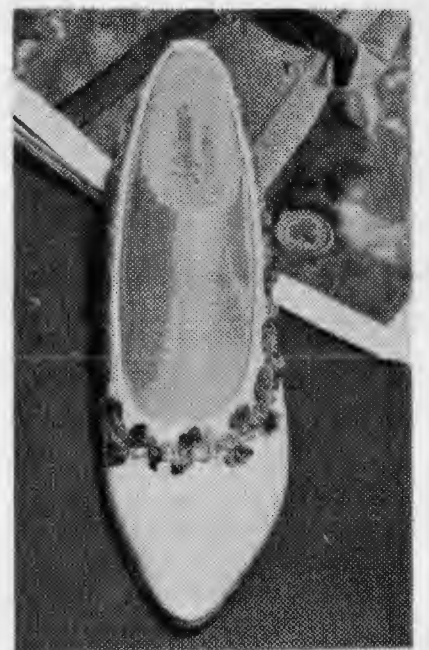
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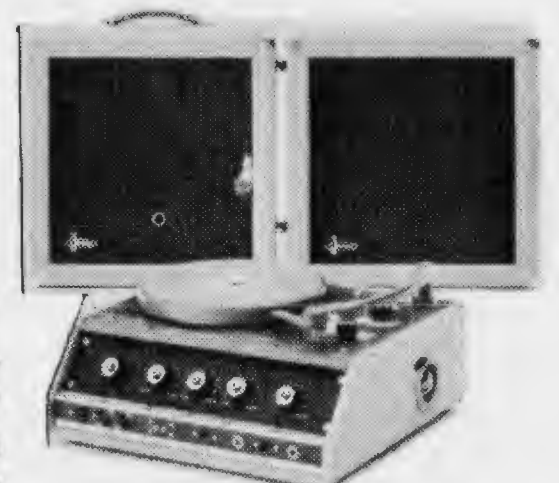
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are asked to write Postmaster General John Gronouski, President Lyndon B. Johnson and any other political leaders who might be able to help. A united effort should do the job.

ROUND DANCES CHOSEN

Round dances chosen in various areas during the somnolent summer months were as follows: In July the Round Dance Teachers in Northern California chose Cape Cod Waltz; this was also the choice of the Superior California Area around Sacramento. In Pennsyl-

vania the Mid-Atlantic folks liked Tanzy for square dancers and Green Door for round dancers. The RDTC of the D.C. Area picked Tic Toc Melody (Easy); When We Waltz (Int.); and Lazy Summer Days (Advanced).

For August only a few were reported at press time, these including the RDTA of So. Calif., who selected Honeycomb for square dancers and Teasin' Melody for round dancers. The RDTC in D.C. chose Hecksapoppin' (Easy); Satin Doll (Int.); and Hello Dolly (Advanced).



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The CALLER OF THE MONTH



Billy Lewis — Dallas, Texas

A WAVE OF ENTHUSIASTIC and gifted young callers seems to be rolling across our square dance land just now, as was evidenced at the 13th National Convention in Long Beach, Calif., last July. Among these callers—and he was programmed in Long Beach, too—is Billy Lewis of Dallas, Texas. Billy has a further incentive to his own enthusiasm in that of his wife, Mary.

Billy has always been musically inclined and the calling seemed to come naturally after the Lewises had been dancing for about a year, in 1958. Billy's first clubs were the Single Swingers and Circle J.

By 1960 he was much in demand for calling engagements and added recording to his activities. He has recorded some 20 or more records on the Bogan and Kalox labels. One of the best-accepted square dances was Walking to Kansas City to which tune he and Mary also wrote a round dance.

Billy has a full-time job with the telephone company but manages to travel extensively in the interests of square dancing. He has been on staff at Glenwood Springs for two years and at Tyler, Texas, for four years. He calls regularly for three clubs in the Dallas area and teaches three nights a week. He is a

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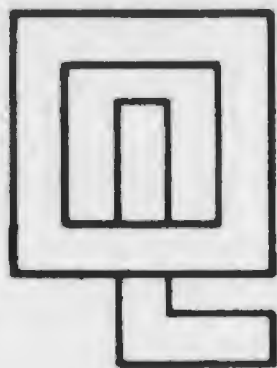
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The Lewises are a real square dance family, their son Butch having done exhibition dancing with the Lone Star Ramblers for quite some time.

(Material for this article was furnished by Mr. and Mrs. J. B. Pierce, Carlsbad, N.M.)

CONVENTION PROGRAMS AVAILABLE

Stay-at-homes who were not able to attend the Lucky (and Happy) 13th National Convention in Long Beach, Calif., in July may still participate to some degree. Souvenir Pro-

grams of the event are available at 50c each. These contain the complete program and various pictorial and editorial features, plus dance descriptions, which make it a nice memento to have. Send to Souvenir Program, c/o Fred Adam, 6371 Cantel, Long Beach 15, California.

AREA PUBLICATION

Still another area publication has come to light—The Roundup, put out by the Nebraska Square Dance Assn. It contains dance listings, club news, some advertising and has a trim look. It is published nine months of the year.



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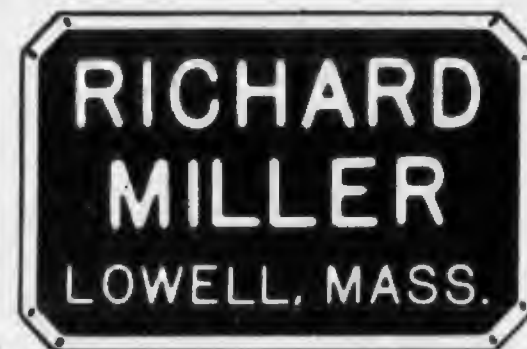
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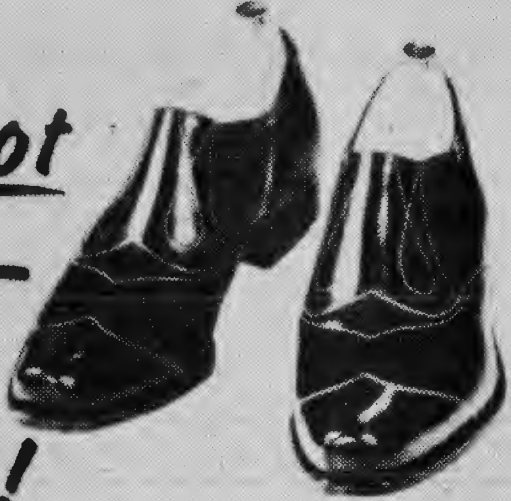
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SELECTION**



*Dan and Mildred Hulin (on the left) and
Bud and Betty Sibbald — New Jersey*

TWO COUPLES of round dance leaders share the spotlight this month as our honorees. Dan and Mildred Hulin have been square dancing for fifteen years; have been round dance enthusiasts for thirteen. They have held office in various square dance clubs and have just completed a term as Vice-Presidents of the Northern New Jersey Square Dancers' Assn.

Bud and Betty Sibbald became interested in moving to music when they met 23 years ago while taking lessons in dance skating. This was their primary interest for years and they consider the experience an aid to their round dancing. They started square dancing seven years ago and were Presidents of the Northern New Jersey Dancers' Assn. in 1961-62. They were in charge of the TV coverage for the 7th Atlantic Convention, a film of which toured local

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TV stations for a year after appearing first on the Calendar show. Two years ago the Sibbalds became interested in calling and teaching Western Style squares.

These folks got together thru square dancing and, after attending a square and round dance vacation at Trail's End in New Hampshire, they decided to form a round dance club in New Jersey. Result was the Happy Valley Steppers, formed in 1959, the first club devoted solely to round dancing in the northern half of the state. The Hulins and Sibbalds

alternate teaching the new dances so that at each meeting one couple teaches a new dance and the other couple reviews the last dance that was taught.

The foursome has also conducted three beginner classes and have one intermediate group. They comprise two of the three couples who select the round of the month in the Northern New Jersey area.

They have taken several square dance vacations and attended three Dance-A-Cade Institutes. At the many eastern seaboard festivals

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they have been active in the round dance workshops and discussion groups.

Mildred and Dan, Betty and Bud are in accord with the majority of round dance leaders who feel that the round of the month, to be featured in square dance clubs, should be one that can be easily taught and will appeal to the most dancers. The more difficult rounds should, in their opinion, be taught and used in round dance clubs.

The Hulin-Sibbald combine is rather a unique one and working most effectively.

WHAT AM I?

By Rose Brashear, Brownsville, Tex.

I'm soft, I'm smooth, I'm creamy and white;
My colored containers are shiny and bright.
My fragrance is mild but occasionally bold;
I'm worn by most women — the young and the old.

Men don't use me but when I pass by
There's a smile on their face; a twinkle of eye.
I'm proud of myself — always in demand
Because I am also a square dance command.

Answer: Sachet. — Sashay, of course!

KALOX-Belco-Longhorn

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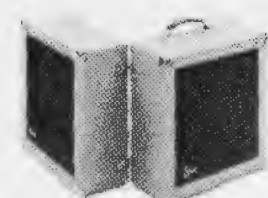
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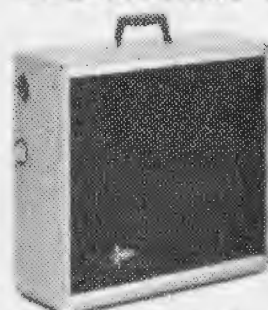
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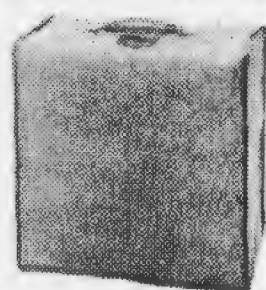
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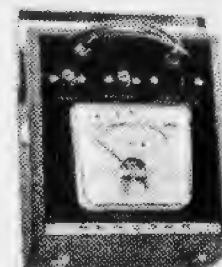
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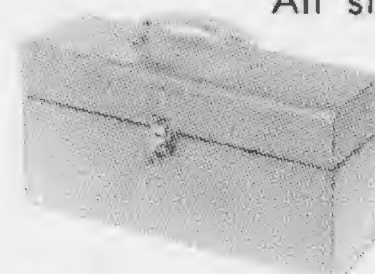
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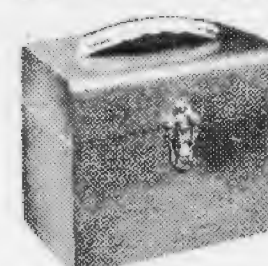
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you're sure to like one of them

9500 W. 53rd AVENUE • ARVADA, COLORADO

(Record Reviews, continued from page 6)

Guitar, Trombone, Accordion, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: A real jazzy tune, exceptionally well played and a good quality recording. Dance patterns are fast moving, close timed with excellent lyrics and meter. Rating: ☆☆☆

BUCKLE DOWN — Rockin'A 1320

Key: D Tempo: 130 Range: High HB

Caller: Norman Becnel Low LC

Music: Western 2/4 — Banjo, Trumpet, Clarinet, Piano, Bass, Drums

Synopsis: (Break) Circle — reverse, single file — girls backtrack — twice around — star thru — cross trail — allemande — do sa do — promenade — swing. (Figure) Ladies chain — heads square thru — right and left thru — dive thru — left square thru — sides divide — star thru — allemande — pass one — swing — promenade.

Comment: Tune is a college "pep song." Tempo is lively. Dance patterns are conventional, fast moving and close timed. Rating: ☆+

ROSALIE — Sets In Order 146 *

Key: C Tempo: 128 Range: High HD

Caller: Frank Lane Low LA

Music: Standard 2/4 — Guitar, Clarinet, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: Music is very well played. Dance patterns are current and well timed. Tune has wide range but key selection is good. Word meter will take just a little practice but is easy to learn. Rating: S. I. O.

GREEN LIGHT — Blue Star 1740

Key: F Tempo: 130 Range: High HD

Caller: Sal Fanara Low: LC

Music: Western 2/4 — Accordion, Piano, Guitar, Drums, Bass

Synopsis: (Break) Circle — allemande — swing — promenade single file — ladies backtrack — twice around — do sa do — allemande — promenade — swing. (Figure) Head ladies chain — heads promenade half — square thru — swing thru — box the gnat — pull by — swing — promenade.

Comment: The dance patterns are current, fast moving and close timed. The music is lively. Tune is from the "Country-Western" field.

Rating: ☆+

BONANZA — MacGregor 1037

Key: F Tempo: 130 Range: High HD

Caller: Bill Ball Low LC

Music: Western 2/4 — Accordion, Bass-Guitar, Drums, Bass

Synopsis: (Break) Around corner — see saw — men star right — back by left — box the gnat — wrong way grand — do sa do — swing — allemande — promenade — swing. (Figure) Head ladies chain — swing star thru — right and left thru — dive thru — pass thru — swing — allemande — weave — promenade — swing.

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2616 W. 16th St., Indianapolis
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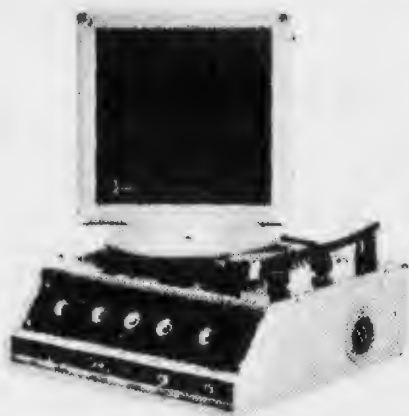
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dance labels postpaid.

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Comment: Tune is the theme from the TV show
"Bonanza" and callers with a flair for the dra-
matic will like it. Dance patterns are conven-
tional. Rating: ☆☆

BUNGALOW FOR TWO — Keeno 2300

Key: G Tempo: 130 Range: High HB
Caller: Harold Bausch Low LD

Music: Western 2/4 — Banjo, Piano, Accordion,
Drums, Bass

Synopsis: (Break) Circle — do paso — promenade
(Figure) Heads right and left thru — whirl-
away — star thru — do sa do — ocean wave
— circulate — ocean wave — right and left
thru — dive thru — pass thru — swing — alle-
mande — promenade — heads wheel — cross
trail — allemande — grand right and left —
promenade.

Comment: The tune is quite repetitive with the
same melody repeating every eight meas.
The dance patterns are fast moving and well
timed. Rating: ☆+

TRIANGLE — Square L 116

Key: C Tempo: 130 Range: High HD
Caller: Dusty Randell Low LC

Music: Western 2/4 — Violin, Guitar, Piano,
Drums, Bass

Synopsis: (Break) Circle — allemande — box the
gnat — girls star left, half way — reverse —
star promenade — all four couples frontier
whirl — promenade. (Figure) Heads up and
back — star thru — cross trail — U turn back

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round
Dance records in key cities throughout the
United States and Canada were canvassed
to find just what records were selling in
their individual areas. The following lists
were made up from the results of that sur-
vey as tabulated in mid-September.

SINGING CALLS

Hey Li Lee Li Lo	Wagon Wheel 201
Hey Look Me Over	Windsor 4833
Rosetta	Kalox 1036
Rosalie	Sets in Order 146
Blue Moon of Kentucky	Blue Star 1719

ROUND DANCES

Hooten-Toot	Grenn 14063
Green Door	Belco 207
Dancing on a Moonbeam	Grenn 14064
Cape Cod Waltz	Windsor 4695
Change in Me	Sets in Order 3146

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B Bar B WESTERN SUPPLY
315 Main Street, Rochester
CROSS TRAIL RECORD SERVICE
12130 Center Road, Bath 48808
SQUARE DANCE SPECIALTIES
14600 Grand River, Detroit 27

★ MINNESOTA

LOUISE MUSIC SHOP
678 Grand Avenue, Saint Paul 5
"AL" JOHNSON RECORDS
4148 10th Ave., S. Minneapolis 7

★ MISSOURI

DO-SAL SHOPPE
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GRABO'S WESTERN SHOP
Kidder

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11952 S.E. Division St., Portland 66

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COLLINS RADIO & TV
5449 W. 3rd St., Dayton 27
DART WESTERN SHOP
4400 Portage St., N.W., N. Canton 20

F & S WESTERN SHOP
1557 Western Avenue, Toledo 9
JIM JONARD RECORD SALES
50 Cherrington Ave., Westerville
ROZ'S WESTERN WEAR
3225 Atwood Terr., Columbus 43224
STOUFFER ENTERPRISES
7437 Juler Ave., Cincinnati 43
THE HITCHING POST
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PETRELLA'S RECORD SHOP
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RANCHLAND RECORD SHOP
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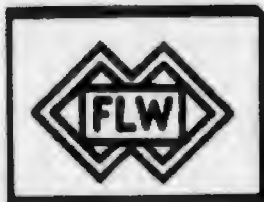
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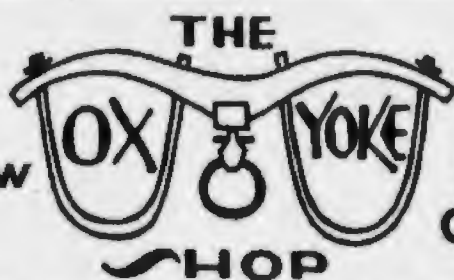


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Reuel A. deTurk

— right and left thru — square thru $\frac{3}{4}$ — alle-
mande — do sa do — gents star left — corner
swing — promenade.

Comment: Music has a good "Country-Western"
sound. The tune has nice swing. The dance
patterns have good timing. Rating: ☆☆

TRIANGLE — MacGregor 1039

Key: C

Tempo: 127

Range: High HD

Caller: Don Stewart

Low LC

Music: Western 2/4 — Accordion, Guitar, Drums,
Bass

Synopsis: (Break) Circle — allemande — do sa do
— men star left — do sa do — allemande —
grand right and left — promenade — swing.
(Figure) Heads up and back — square thru —
right and left thru — dive thru — square thru
 $\frac{3}{4}$ — corner swing — allemande — weave —
promenade — swing.

Comment: A good tune and typical MacGregor
music. The dance patterns are conventional
and the average caller will have no problem
learning and calling this one. Rating: ☆☆☆

HEY, LOOK ME OVER — Windsor 4833

Key: F

Tempo: 129

Range: High HD

Caller: Bruce Johnson

Low LB

Music: Standard 2/4 — Guitar, Accordion, Clari-
net, Piano, Drums, Bass, Trumpet

Synopsis: (Break) Allemande — pass one — do sa
do — partner right — men star left — box the
gnat — ladies promenade — swing — prome-
nade. (Figure) Heads square thru — do sa do
— ocean wave — circulate — right and left
thru — dive thru — pass thru — square thru $\frac{3}{4}$
— allemande — promenade.

Comment: A great tune and exceptionally well
recorded music. Dance patterns are fun and
easy to call. The right hand swing following a
do sa do seems to catch some dancers. With
some modification on this spot it would be an
outstanding dance. Rating: ☆☆☆

THAT OLD GAL OF MINE — Swinging Square 2319

Key: B flat

Tempo: 128

Range: High HD

Caller: Gene Pearson

Low LC

Music: Western 2/4 — Piano, Banjo, Saxophone,
Drums, Bass

Synopsis: (Break) Allemande — partner right —
gents star left — partner right — allemande —
grand right and left — box the gnat — pull by,
allemande — promenade. (Figure) Head ladies
chain — heads right and left thru — square
thru — circle to a line-up and back — star thru
— square thru $\frac{3}{4}$ — swing — promenade.

Comment: A standard tune, production music,
conventional dance patterns with conventional
lyrics makes this a good conventional dance.
With a little showmanship from the caller this
could go over big. Rating: ☆☆☆

RED HOT MAMA — MacGregor 1038 *

Key: G

Tempo: 128

Range: High HB

Caller: Bob Van Antwerp

Low LB

Music: Standard 2/4 — Guitar, Accordion, Piano,
Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: A real "razzamatazz" tune and a fast moving and well timed dance. Record is in a key that nearly any caller should handle.

Rating: ☆☆☆+

I CRIED FOR YOU — Lore 1070

Key: E flat **Tempo:** 128 **Range:** High HD
Caller: Bob Augustin **Low LC**

Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass

Synopsis: (Break) Corner do sa do — partner swing — star promenade — ladies backtrack — twice around — partner right — allemande — forward two for thar star — slip clutch, pass one — allemande — swing — promenade. (Figure) Side ladies chain — new side ladies chain right — four ladies chain — heads right and left thru — star thru — square thru five hands — allemande — do sa do — promenade.

Comment: A good tune and production music. The dance patterns move well and are conventional but word meter needs some adjustment.

Rating: ☆+

DON'T LET THE RAIN COME DOWN —

MacGregor 1036

Key: C **Tempo:** 130 **Range:** High HC
Caller: Chuck Raley **Low LA**

Music: Standard 2/4 (Calypso) — Guitar, Accor-
dion, Bongos, Celeste, Bass, Piano

Synopsis: (Break) Allemande — promenade — girls roll in to a right hand star — partner left, thar star — slip clutch, allemande — weave —

promenade. (Figure) Heads right, circle to a line — up and back — star thru — do sa do — swing thru — box the gnat — pull by — alle-
mande — swing — promenade.

Comment: Music is well played. Tune has rather wide range but key selection is such that most callers should handle without too much trouble. Dance patterns are conventional. Callers who have difficulty carrying a tune should avoid this one.

Rating: ☆☆☆

CARELESS LOVE — Hi-Hat 310 *

Key: E flat **Tempo:** 128 **Range:** High HC
Caller: Bill Green **Low LB**

Music: Western 2/4 — Guitar, Accordion, Vibes, Drums, Bass-Guitar

Synopsis: Complete call printed in Workshop

Comment: Well played and well recorded music in the "quiet style." Dance patterns have good timing, are interesting and easy to call.

Rating: Record produced by the reviewer

ACT NATURALLY — Square L 117

Key: D **Tempo:** 129 **Range:** High HB
Caller: Gaylon Shull **Low LD**

Music: Western 2/4 — Violin, Guitar, Piano, Drums, Bass

Synopsis: (Figure) Heads right, circle to a line — up and back — star thru — do sa do — ocean wave — 1/2 square thru — cast off 3/4 — square thru 3/4 — Calif. whirl — up and back — right and left thru — cross trail — allemande — do sa do — corner swing — promenade. (Middle

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star left — star promenade — girls backtrack
— twice around — box the gnat — pull by,
allemande — weave — do sa do — promenade.
Comment: Music is well played and has real
"Western" flavor. Dance patterns are conven-
tional and have good timing. Rating: ☆☆

SHE'S DREAMING THAT SHE'S SWINGING THERE WITH YOU — Swinging Square 2320

Key: B flat **Tempo:** 130 **Range:** High HC
Caller: Bill Saunders **Low LC**

Music: Standard 2/4 — Piano, Guitar, Trumpet,
Drums, Clarinet, Bass

Synopsis: (Figure) Heads right, circle to a line —
up and back — bend the line — square thru

— corner swing — allemande — pass by one —
swing next — heads pass thru — U turn back
— star thru — right and left thru — dive thru —
star thru — pass thru — around one to a line
— up and back — pass thru — bend line — up
and back — star thru — centers pass thru —
allemande — pass partner — swing next —
promenade — swing.

Comment: This is a good tune and music is quite
danceable. Dance patterns are interesting but
there are several stop and go places that need
adjustment. Rating: ☆☆

THE MOON'S JUST RIGHT — Longhorn 142

Key: B flat **Tempo:** 128 **Range:** High HC
Caller: Ken Golden **Low LC**

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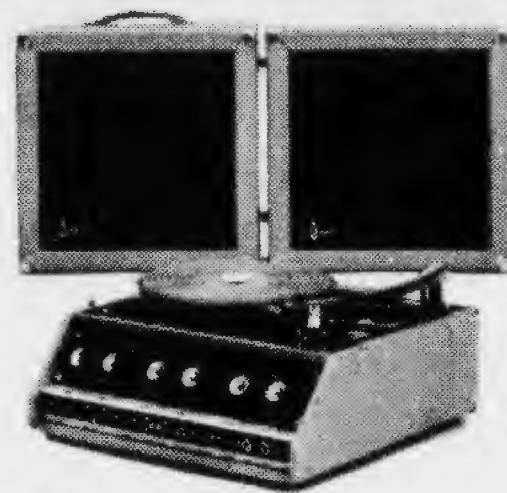
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Music: Western 2/4 — Violin, Guitar, Piano, Drums, Clarinet, Vibes, Bass

Synopsis: (Break) Ladies promenade — do sa do — corner swing — allemande — pass one — next by right — gents star left — do sa do — allemande — promenade — swing. (Figure) Heads lead right, circle to a line — up and back — right and left thru — star thru — do sa do — square thru $\frac{3}{4}$ — corner swing — promenade — swing.

Comment: Good music that swings well. Dance patterns are conventional. Rating: ☆☆

SWINGIN' MAN — Lore 1071

Key: G

Tempo: 128

**Range: High HB
Low LD**

Caller: Johnny Creel

Music: Standard 2/4 — Banjo, Piano, Trumpet, Clarinet, Drums, Bass

Synopsis: (Figure) Heads right and left thru — same ladies chain — star thru — Calif. twirl — circle to a line — up and back — star thru — square thru $\frac{3}{4}$ — corner swing — promenade — ladies backtrack — twice around — do sa do — promenade. (Middle Break and Ending) Four ladies chain — circle — allemande — forward two for thar star — shoot star — right and left grand — box the gnat — pull by, allemande — swing — promenade — swing.

Comment: Tune is jazzy and has nice swing. The record has little lead and tune is very difficult to distinguish so callers will have to

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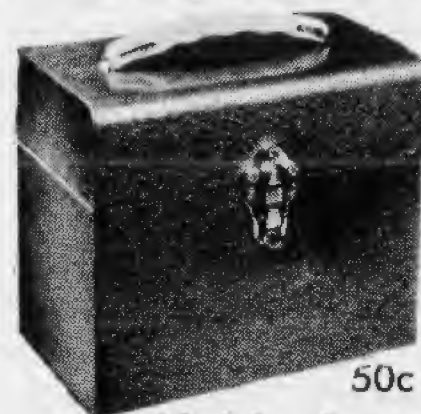
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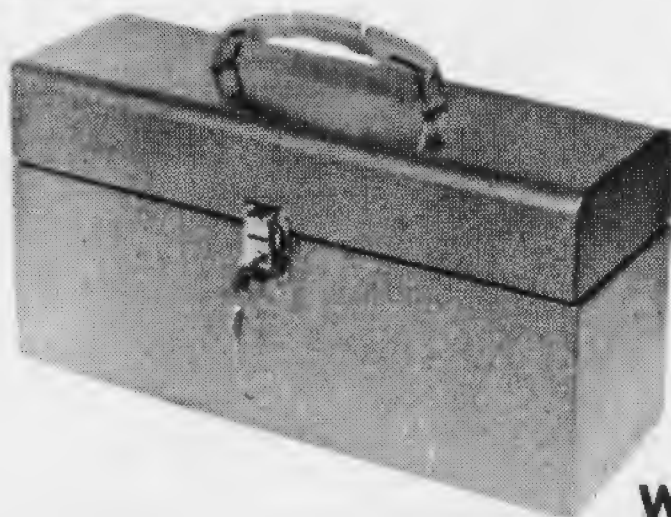
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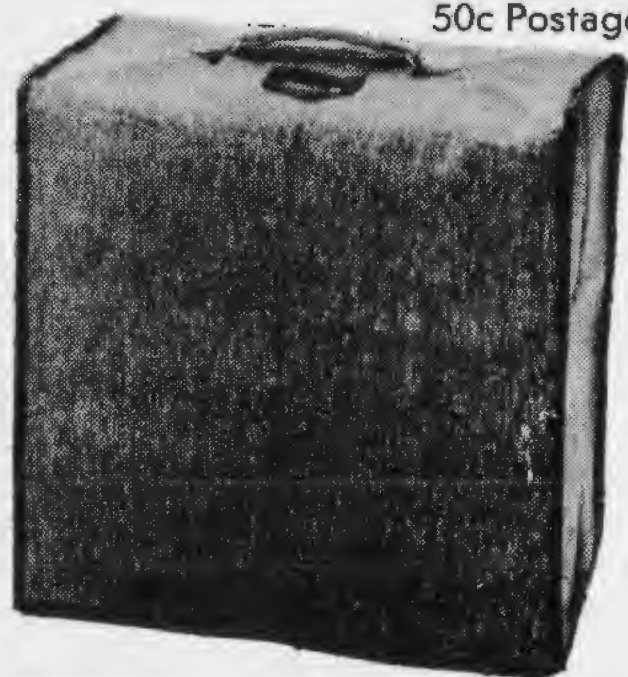
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Choreographers: Arthur and Vee Leslie

Comment: A fast moving but not difficult two-step to lively music. All steps are conventional.

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Comment: A light and lively tune. Dance patterns are all quite standard and simple.

GOODNIGHT SWEETHEART — Top 26007

Music: (Russal's Men) Saxophones, Trumpet, Piano, Accordion, Guitar, Drums, Bass

Choreographers: Es and Joe Turner

Comment: A slow two-step with an unusual rhythm pattern.

HARVEST MOON — Flip side to the above

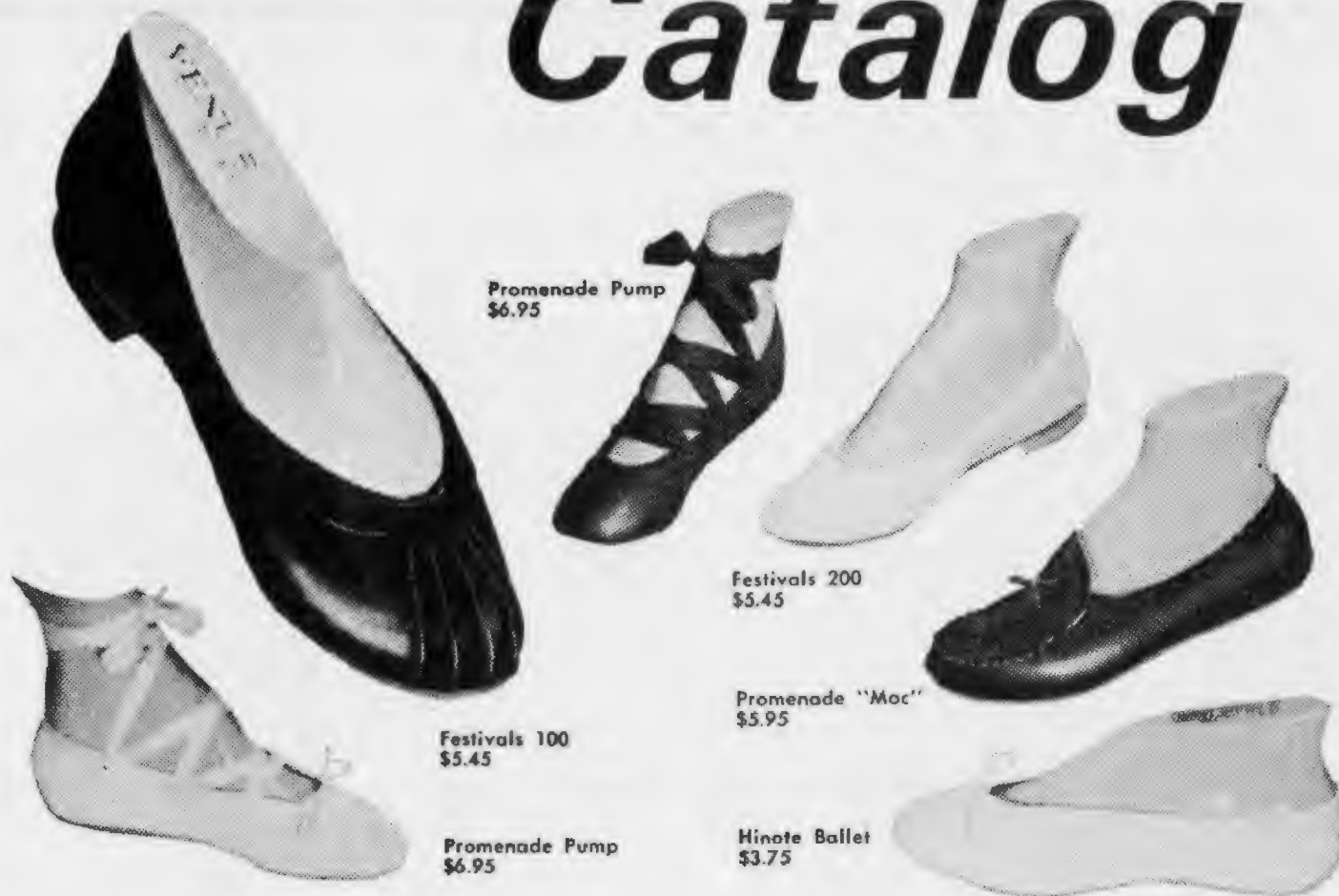
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Comment: A rhythm two-step with lively music. Routine is not difficult. Eight measures are a repeat.

DING DONG DADDY — Hi-Hat 806

Music: (Jerry Vaughan) Trumpets, Guitar, Piano, Clarinet, Trombone, Drums, Bass

Choreographers: Steve and Mary Shepherd

Comment: A fast moving fun dance that is quite easy. Music is well played in Dixieland style.

DRIVING ME CRAZY — Flip side to the above

Music: (Alex Johnson) Saxophones, Trumpets, Trombone, Clarinets, Guitars, Piano, Drums, Bass

Choreographers: Ken and Dolly Walker

Comment: A smooth, medium speed two-step.

The dance has a fast but interesting rhythm routine for four meas. Except for one short part the steps are conventional.

YESTERDAY'S MEMORIES — Sets In Order 3147

Music: (Hi-Steppers) Saxophones, Trumpet, Trombone, Piano, Clarinet, Drums, Bass

Choreographers: Dave and Lucille Fike

Comment: Excellent music with a big band. A smooth medium speed two-step. Dance patterns are not difficult and have interesting application of conventional steps.

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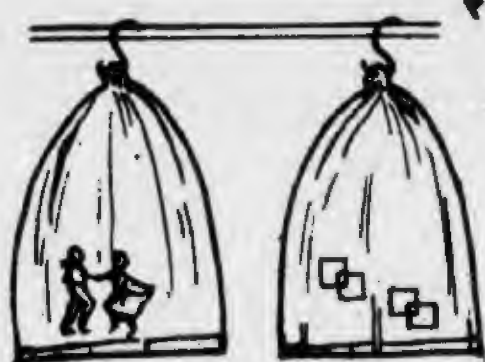
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Music: (Rhythm Boys) Guitars, Vibes, Piano, Drums, Bass and Vocal

Choreographers: John and Wanda Winter

Comment: Instrumental has a smooth, rocking rhythm and uses a vocal. The dance is a fast moving routine with several short sections repeated.

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LONELY ME — Blue Star 1741

Music: (Texans) Piano, Trumpet, Guitar, Saxophone, Drums, Bass

Choreographers: Bill and Pat Boone

Comment: A fast moving routine with steps designed to take advantage of the rhythm pattern of the music. It is not difficult.

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(Date Book continued from page 5)

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And how about this? Same source. "Man who does twist in right and left grand, not right...likely to be left alone."

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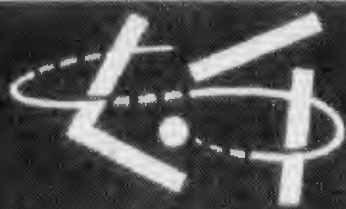
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STORES handling square dance clothing are welcome to write
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magazines may be purchased at these stores.





EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last; to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

HOW MANY WAYS are there to say the same thing? Well, with a number of accepted basics plus the addition of untold quantities of experimental movements that come and go, there sometimes seem to be dozens of ways to accomplish the same results. Many times this can be done with the already accepted language of square dancing. Other times a "coined name" serves well to describe more clearly what is intended. Those experimental movements that have become basics because they fit the descriptions shown above are relatively few in number. The problem, then, comes home to each individual caller to discern, upon studying a movement, if it needs a special term or if it can be done quite satisfactorily with existing calls. Here's one to study as an example.

BEND THRU

By Charles Worley, Port Isabelle, Texas

Two facing couples simply pass thru, then turn a quarter in to face their partner.

With a description as simple as that it's hardly necessary to dance it out. But let's look at the pictures anyway. Starting with two facing couples (1) they pass thru (2), then turning to face the person nearest them (3) they end up in a new facing direction with a new partner (4), and that's it.

Now, actually, the movement isn't as meaningless as it might appear at first glance. There has been quite a clamor in some sections of the country by individuals who would like to see less of the twirling and, following an earlier suggestion made by Buford Evans when he brought out Switchback (S.I.O. August 1963), it's possible to do many of these movements but without touching hands. This, of course, would be the same movement as a Star Thru, only handless. Of course, the author needs to take into consideration that there are such calls as Pass Thru — Bend the (Little) Line, or Pass Thru — Face Your Partner, or Pass Thru — Quarter In, etc. But any way you look at it, we are experimenting and the no-hand trend does have many dedicated devotees. For some examples (and you really don't need them) please turn to page 39 in the Workshop section.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

Let's dance the

"TENNESSEE WALTZ"



at
**"LILAC
TIME"**
on a
**"SENTIMENTAL
JOURNEY"**

"LILAC TIME"

Composed by Nora and Archie Murrell of Detroit. They have written a smooth fascinating dance to one of the nostalgic favorite tunes, done by the sweet music of the Memo Bernabei Band. You will love it!

Coupled with

"TENNESSEE WALTZ"

Ocie and Meredith Weir of Decatur, Illinois composed this lovely dance to another old familiar tune. You will find yourself humming these tunes to the fascinating music of the Memo Bernabei Band as you dance the routines.

Windsor No. 4700

NEW SQUARE

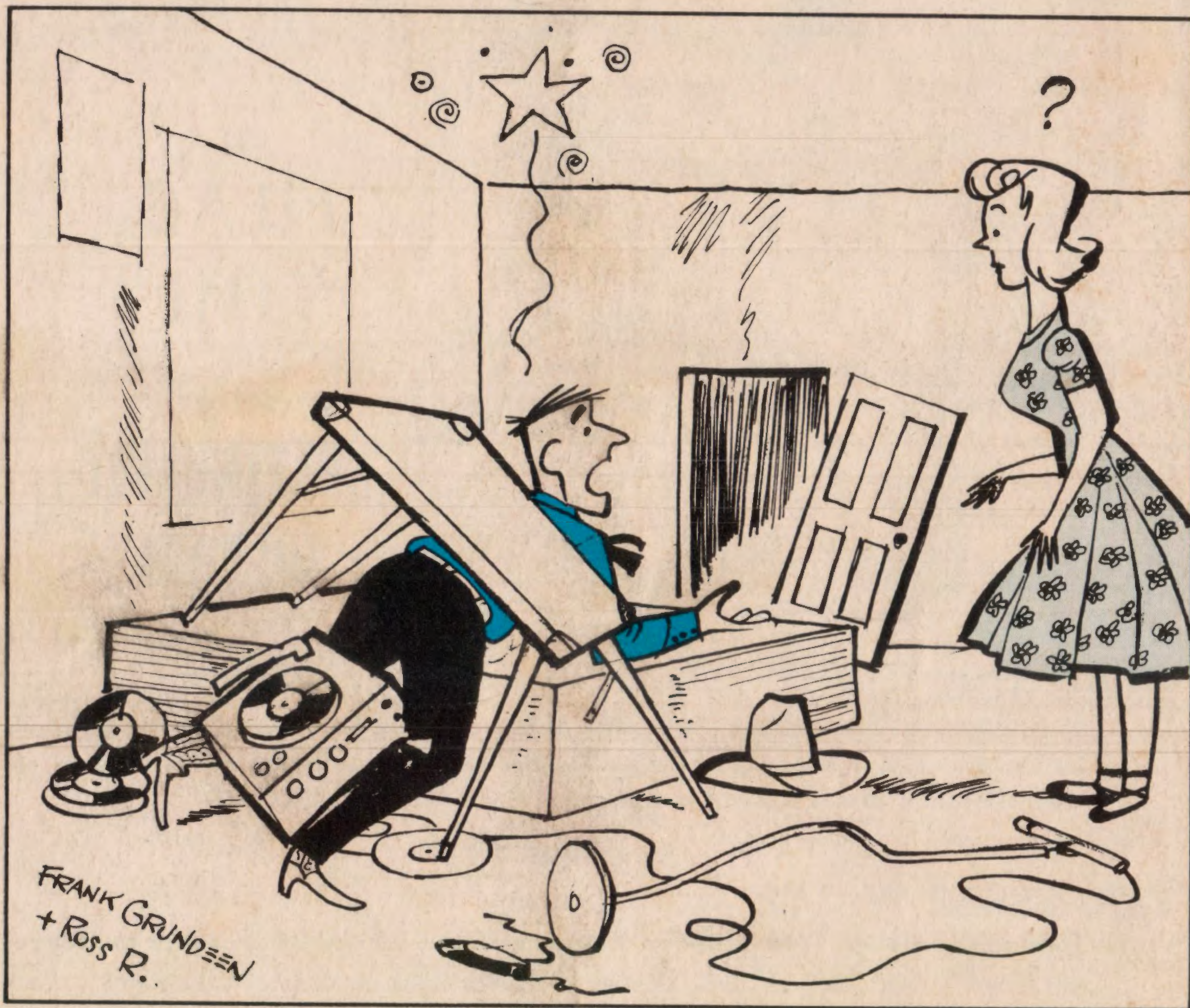
"SENTIMENTAL JOURNEY"

Another all Ruth Stillion production which takes you on a journey of fun and pleasure. Ruth wrote the dance and calls it superbly.

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All I did was call . . . "Ends run" . . . and whamo!

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FASHION SHOW — WORKSHOPS — CLINICS — EXHIBITIONS

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